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THE · ANTIQVITIES · OF

ATHENS·

MEASVRED · AND · DELINEATED
BY · JAMES · STVART · F.R.S. AND F.S.A.
AND · NICHOLAS · REVETT ·
PAINTERS · AND · ARCHITECTS.

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VOLVME · THE · FOVRTH.

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PREFACE.

IN undertaking to give to the world a fourth volume of the Antiquities of Athens, I feel no small degree of diffidence, both from the high and established reputation of what has been already published, and from the nature of the materials intrusted to my care. I am anxious that this fourth volume should not appear unworthy of the foregoing; but am also aware that it can contain nothing equal to some of the fine specimens of Grecian art detailed in the former volumes; and I also fear that some blame may possibly attach to the publication of a part, whose subjects are in general extremely different from the preceding; and many of which are connected with Athens, only by the circumstance of having been visited and drawn by Stuart and Rivett on the same journey. Yet the materials are altogether far too interesting to be suppressed, and the observations of the artists are too closely connected with the subjects of the former volumes (not all Athenian) to form a separate work. We have also ample proof that it was the intention of the authors to publish them unitedly; indeed in some of the early printed proposals the Antiquities of Pola are mentioned as the subject of the second volume.

It has been the singular fate of this work that only the first volume was published by the author, and that each succeeding one has been ushered into the world by a different editor. The first appeared in 1762; the second bears 1787 on the title page, but was not published till after Stuart's death, which happened in February, 1788, when the arrangements were completed by Mr. Newton; and in 1794, Mr. Revely appears as the editor of the third. After a further interval of twenty years, the papers put into my hands by Mr. Taylor, enable me to offer to the public the fourth and last volume. Of these papers I shall proceed to give some account, that the public may be able to distinguish what rests distinctly on the authority of the original authors, and what is merely drawn from premises afforded by them, or necessarily added by the editor to complete the volume from other sources.

THE FIRST in importance were a number of impressions from copper-plates, which were in the publisher's possession, and which had been prepared by Mr. Stuart for publication,

lication, consisting of all the plates relating to the amphitheatre at Pola, except plates three and seven, which were engraved from drawings completely made out, and plates five and six, for which new drawings were made from the original sketches and dimensions, as those which were prepared did not sufficiently explain the subjects. All the plates of the temple of Augustus; but as that of the front elevation was not well executed, the plate has been re-engraved, from the original drawing, in a better manner. All the plates of the Arch of the Sergii. The bas-relief of the Figure of Dorotheus. The bas-relief in the Quarries of Paros. The View of Mount Parnassus and that of Delphi. Also the following Vignettes: the Ancient Balance; the Medallion of Rome and Augustus; the Frieze of the Temple of Augustus; the Siren; the Tigers and Vase; the Altars, &c. forming the head-piece of the introduction; and the Pythian Crown.

These engravings were without any figures, except that in a few of them the dimensions had been inserted in writing: the dimensions of the rest were supplied from the drawings and the sketches: these did not always perfectly agree, and the attentive reader may possibly sometimes discover on that account, some slight inconsistencies between the separate dimensions and their totals; but in all cases where I could obtain by comparison of the different sketches a satisfactory result, I have corrected these inaccuracies.

Secondly, A number of drawings consisting of many of those from which the above mentioned engravings had been made, and a few other drawings of Vignettes by Stuart, *viz.* the Head of Esculapius, Eagle and Festoon, &c.

Thirdly, Twenty-six books, marked with the letters of the alphabet, and fourteen others which seem to have formed part of a series numbered from one to twenty, but of which ten, eleven, fourteen, fifteen, sixteen, and seventeen are wanting, and fourteen other books not distinguished by either letter or number. These books contain original sketches and descriptions of most of the subjects already published, many of them repeated several times in a state more or less perfect. They also contain the introduction and descriptions of the Antiquities of Pola, which are also repeated several times. Yet the account of many of the plates of the amphitheatre was deficient, and has been supplied by the present editor. The majority of the memoranda have however no relation to the present work: a great many of the books are occupied with remarks on Painting, and shew the attention Stuart had bestowed on that subject, probably during his residence at Rome. They contain also a great number of geographical sketches, with the bearings of different objects, and extracts from different ancient and modern authors relating to Greece, which Stuart had probably taken the pains to transcribe and translate, in order to make himself completely master of all that had been said concerning the country he visited, and the works of art it contained. There are likewise the beginnings of various Essays on Architecture, on Truth, on the Absurd: a few copies of letters to and from Stuart, and one or two entirely unconnected with him: the whole entirely without order either of subject

or

or time. What is here published of his journal is principally collected from these books.

FOURTHLY, A collection of drawings of Ancient Medals by Stuart. The medals are of Macedon, Athens, Attica, Magna Græcia, the Roman empire, the Greek islands, Roman consuls, Megara, Eubœa, Asia Minor, &c. Of these a few of the rarest have been selected for the Vignettes of this volume. There is nothing else which has not been already published.

FIFTHLY, Some letters to Stuart during his excursion; the most important of these are from Brettingham soon after our travellers left Rome; of course these contain nothing relating to Athens.

SIXTHLY, A vast heap of loose miscellaneous papers and letters, treating on all the subjects before mentioned. A letter to Lord Malton, and one or two to Sir James Porter, the ambassador, at Constantinople, have furnished most of the general description of Pola and part of the journal.

SEVENTHLY, A few papers of Mr. Rivett, and still belonging to his family, who have liberally permitted the use of them. They are principally letters to his father and brother, and have enabled me to insert several dates, and supply some narrative, in which Stuart's papers were deficient. One of the most amusing letters is a copy of one from Dr. Lawson without a date, beginning—"Sir, in the parts you happen to be in, abroad or at home, "you are earnestly desired to procure;" then follows an enumeration of every object of natural history, mineral, vegetable, and animal, with a further request to add to the latter "the name, place, retreat, food, bigness, proportion, strength, swiftness, colour, time of "copulation, production, increase, maturity, decrease, death; the manner of hunting, "fishing, killing, and catching them; their uses in diet, physick, manufactures, mechanicks, "and domestic affairs, with what else can contribute to perfecting their natural history." It also contains directions for preserving the various specimens. From the situation of this copy, at the beginning of a book, and preceding an account of medals, which it appears by his letters that he collected at Rome for his father, I suspect it was written to the young traveller on his first leaving England to study painting at Rome when he was about twenty-one years old. The observations with corrections on the three first volumes of the Antiquities of Athens were supplied from a manuscript of Mr. Rivett.

JOURNAL.

Of the life of Stuart before and after his journey to Athens, these papers afford no documents. The reader will find all that could be learned on this head in some subsequent pages, which contain a narrative drawn up by a friend of the family, with the approbation of Miss Stuart, with which the editor has been favoured. Of the particulars of their journey the papers above mentioned contain the only authorities; and the following short history is derived, with one or two exceptions, entirely from this source.

Mr. Stuart appears to have obtained his knowledge of Latin and Greek at the college of the Propaganda, which enabled him to display his abilities in a work written in Latin on the obelisk then lately found in the Campus Martius. This work was printed in folio at Rome, in 1750, at the expense of his Holiness. In this he made use of the obelisk to correct some dimensions in ancient authors, and then proceeds to shew the original situation and use of these singular monuments.

It is said in the first volume of the Athenian Antiquities, that Messrs. Stuart and Rivett published proposals for a work on the Antiquities of Athens at the end of 1748. According, however, to Mr. Rivett's letters, the voyage was not fully determined upon till the following year. They left Rome in March 1750, but on their arrival at Venice, found no means of conveyance to Athens; after, therefore, examining the works of art, and especially of architecture in Venice and its territory, they set out on the 24th of July on an excursion to Pola, on board a vessel belonging to Rovigno. The Padrone took in a loading of crabs which were packed up in coarse canvass bags; most of them continued alive till they reached Rovigno, making a noise like the frying of fish, or the pattering of a heavy shower of rain. At Rovigno they are pounded in a great stone mortar into a paste, which is used as bait for the Sardelli. They arrived at Rovigno on the 26th, and about two hours afterwards at Pola. The result of this expedition is given in the following pages. At this place they stayed three months, and did not reach Venice again till November, after a tedious voyage of fourteen days: at last, in January, 1751, they embarked for Athens. A short sketch of this voyage, and their subsequent route, is given in the preface to the first volume, page 6; but the papers now in my possession afford materials for a more detailed account. Among these papers is a sketch of their journey drawn up by a gentleman much more competent to the task than the present editor, partly in his own words, and partly in those of Mr. Stuart, with numerous additions marked in the margin, and not fit for publication without some further arrangement, which I have endeavoured to supply, preserving as much as possible the original expressions of Mr. Stuart.

They

They set out from Venice, as above-mentioned, in an English vessel on the 19th of January O. S. 1751, and reached Zante after a stormy passage on the 12th of February following. Hence they hired a bark for Patrass; and on the 19th of February sailed to Chiarenza. At this place they were wind-bound for two or three days. On the 20th the inhabitants were very much alarmed by a Malteze Corsair of the name of Strabo Ganni, who disembarked some of his crew, and stole fifteen sheep, besides making a Greek Christian prisoner. They seized also two copper caldrons belonging to the Egumenos of Panagia Vlaco. In the afternoon of this day Mr. Stuart visited a convent dedicated to the Madonna, by the title of Panagia Vlacherna. The situation is agreeable, but the building barbarous, and an air of misery appears throughout. The monks, however, possess a large silver Madonna* of small relief in the modern Greek style: it was built by ———,† and they still exhibit her tomb and a chamber, where they pretend she died after a life of great austerity. This convent is situated about a mile and half or two miles from the tower of the Dogana.—On the following morning Mr. Stuart went to the vestiges of the ancient city, perhaps of Cyllene, now called Chiarenza, of which nothing remains except the walls of a great old Gothic church dedicated to the Madonna.

The walls of the city are ruined; they are the architecture of a barbarous age.

Between this ruined town and the shore is a small bason of fresh water, which discharges itself into the sea by a channel now almost filled up; both the lake and the channel have been protected by walls. The town is situated on a rising ground, and has a dry fosse all round it. The pool is in a plain, and was probably a receptacle for small barks when the city was inhabited.

Gastouni disputes with Chiarenza the site of the ancient Cyllene. It is about three hours ride or twelve miles from the port or bay where the tower is now built, and which is near the ruined town or fortress above described. Wheler's description of this place is very just.

The coast here is very low from Chelonates to Araxus. The latter promontory is divided into several heads, by the names of Mavro Vouni, Punta del Papa, and Calogrea. The small bays which divide it run a good way into the land, and abound in fish.

Between Mavro Vouni and Rhium is a large deep bay, at the bottom of which is situate Kaminizza on the north-side of the river.

From Chiarenza Messrs. Stuart and Rivett proceeded to Patrass, where they arrived

* This must refer to some embossed work frequently seen in the pictures of the Saints. The Greeks permit no images in their churches.

† It has not been possible to make out the name.

February 22, O. S. or March 11, N. S. Thence they proceeded in the same bark on the 26th; and passing Psatho Pyrgo, and Janachi, after having touched at Pentagivi and Vostizza, arrived at Corinth on the 28th, where he and his companion stayed to make their drawings of the temple engraved in the third volume; and Mr. S. has recorded the pleasure he received from reading on the spot the account Plutarch has given of the surprise of the Acropolis by Aratus.

So far has been drawn up from various scattered memoranda: the following is in Stuart's own words: "After a short stay at Corinth, during which we measured an ancient temple, and made some views, we were informed that a vessel of Egina was in the port of Cenchrea ready to sail with the first fair wind to Porto Lioni. This was an opportunity not to be neglected. We crossed the Isthmus to Cenchrea, whence our vessel departed very early on the 16th of March, N. S. We landed and dined at Megara; slept at Salamis; and on the 17th at night anchored at the Piræus. The next morning we were conducted to Athens by a Greek, who resided there in quality of British consul.

"My first expedition from Athens was to Thermopylæ in company with my much esteemed friends Messrs. Dawkins and Wood. We set out on the 5th of May, O. S. and leaving Anchesmus on the left, proceeded through Cephissia to Stamata, where we slept, and thence crossing the plains of Marathon, began to ascend the mountains. At the first of the two villages called Ciouli, we observed a broken terminus, much like one we had met with the day before at Cephissia. The second day's journey terminated at Grammatico. The country is very mountainous, but often fertile, and always extremely picturesque. The third day's journey led us over the branches of Mount Ozea, where we observed many delicious spots: the most picturesque is one between Grammatico and Cassandritti, where a considerable brook, whose course is traced by a continued thicket of various trees and shrubs, gushes from a high rock, and runs in little cascades along the valley. Marcopolis is the best village we saw on the mountain; near it is a pleasant valley, at the bottom of which is a dry channel, which in wintry and rainy seasons must have a good deal of water. Here is a red stone, like *rosso d'egitto*, and further on a chalky mountain; every where else the soil is very red. From Marcopolis to Oropo are six miles, of which two are mountainous, and four upon the plain. This plain continues two miles beyond Oropo.

"From Oropo we crossed to Negropont, where we embarked on board a felucca, and sailed to the Gulf of Zeituni, without touching at any place by the way. The town of Zeituni is at some distance from the sea-shore; we did not visit it, but went directly towards the hot-baths. In quest of these, our guide first conducted us to a bridge over the Sperchius. This bridge, which is ill-built, consists of several arches. It is composed of ancient fragments; two or three of which have elegant mouldings, and have once been part of a fine building. Close to this bridge is a small rude hovel, intended for a bath: it covers

covers a hot-spring, which overflows the pavement, and runs out at the door. From the hot-spring we proceeded to the South for about two miles, having first the river and then the sea on our left, and a ridge of inaccessible mountains on our right.

"Here, at the foot of a precipice, we found a spring much hotter than the former: it furnishes a stream, which, running across the road, soon falls into the sea. It smokes during its short course, and forms a light spungy substance at the bottom and sides of its channel, which, by that means, is raised higher than the adjacent ground, and forms a little promontory in the sea. Its colour is of a light yellow, like chaff. From hence it is little more than two and half miles to Mola, where we embarked again in our felucca, and returned to Negropont. Messrs. Dawkins and Wood took with them the plan I made of the gulf of Zeitune. I kept no copy, and have not since seen the original.

"In this expedition we also visited Thebes, Livadia, Helicon, Parnassus, Salona, and Corinth. Castri, the ancient Delphi, is a most romantic spot; the Castalian fountain, the grotto of the nymphs, the picturesque and immense rocks on one hand; and on the other the valley diversified with variety of culture, through which the Pleistus runs towards the plain of Crissa, form a *coup d'œil*, that I think I have not seen equalled any where. We discovered some remains of the temple of Apollo at Delphos, a wall of large stones filled with inscriptions, rather too large to take away."

This excursion terminated on the 24th of May, 1751. On the 29th of that month Messrs. Dawkins and Wood left Athens, where Stuart and Rivett remained till the 5th of March, 1753, when I shall again give the account of his proceeding nearly in his own words:—

"At the death of the famous Osman Kislar Aga, tumults were excited in various parts of the Turkish dominions, and the Bostangi and his creatures were obliged to retreat with precipitation from the places they held, and one of the salachors or officers dispatched upon these occasions from the seat of government to inquire into abuses, and punish oppression and injustice (who generally know how to make the most of their commission) arrived at Athens.

"By advice therefore of Sir James Porter we left Athens, which was in a very mutinous disposition, and embarked for Smyrna. These disorders were indeed not dangerous to the government; but strangers sometimes fall victims to the brutality or avarice of the natives. We embarked on board the Postillion of Athens, burthen 150 cantara, with seven men, on the 5th of March, 1753, and touched at Egina, and on the 6th reached Nisidia, on which is a wretched church. This isle is about a mile in circuit, and about a mile from the shore of Egina. The easternmost point of Egina appearing from this place is called Turlo: a rock about half a mile further east, which appears at a distance like a ship, is also called

called Turlo. There is no passage for ships between this and Egina. This rock resembles in colour the lava of Vesuvius. We arrived at Flega before sun-rise on the 7th, and anchored in a small port. The island is about four miles round, and though uninhabited has some cultivable land, and the ruins of three churches. We then passed the extreme point of Attica, and arrived at Zea, where is a most excellent harbour.

"On the morning of the 9th we reached Syra, and arrived at Delos the same evening in time to take a cursory view of the principal antiquities and some bearings.

"March 10, we went to the top of Mount Cynthos, and took some bearings as well as the haziness of the weather would permit. About nine in the morning a fierce wind sprung up, which continued the whole day and the following night. We slept on shore in an antique cellar. During the night our bark lost her best anchor, and was in great danger, riding on one anchor only with a cable of Sparta. We were in great uneasiness for our drawings, which were on board. The storm still continued on the 11th, when, with much difficulty, we prevailed on the master of a fishing-boat to land our trunks from the caic. He also assisted our people with a new hawser, and got her into a better birth. This night we also slept in our old cellar, and perceived some abatement of the wind. The morning of the 12th was fine, with a clear sky. At eight in the morning we sailed for Mycone, where we arrived in about an hour. Here we embarked on board a Triestine ship bound for Smyrna. The unsettled state of the weather, and the danger to which our bark had been just exposed, either from the defect of the tackling, or the unskilfulness of the mariners, or both, made us adopt the resolution of continuing our voyage in a more commodious vessel. We however left the Triestine ship, and preferred taking our passage in the Fortune Ketch of Tino, as being more fit to run into any nook in case of bad weather, and thinking the commander better acquainted with the coasts than the Italians.

"Before sun-rise, on the 13th, we doubled the southernmost cape of Scio; at five A. M. the wind came northerly and very squally, which obliged us to run before it. At seven in the morning we came to anchor at a place called Megale Limniona. We went on shore after dinner, and walked to Thymiana. On the road I had the prospect of the finest plain I ever saw, well cultivated, and well inhabited. In our return we visited a convent called Agiou Anagyrou, near which I enjoyed again a fine prospect of the plain, the city, and the port of Scio. This convent is the best modern building I have seen in Greece; it is adorned on the inside with painting, carving, and gilding. I shall observe in another place some particulars of the painting in the Greek church, the subjects and execution of which are curious.*

"On the 14th we sailed from Megale Limniona, and at ten o'clock arrived in the

* It does not appear that the subject was ever resumed.

port

port of Scio. This is a very secure harbour, formed by two arms or moles built in the sea, but by the neglect of the Turks it is in bad condition. We visited the town, the situation of which is very beautiful. On Sunday the 15th our people heard mass on shore; we sailed about nine; passed the Spalmadores, and before sun-set anchored in a port called Priasi Liman and Porto del Tramontano, which seems very convenient. The entrance is very narrow. French ships have hid themselves here during the war. On the 17th we arrived at Smyrna." At Smyrna our travellers remained till the tumults at Athens had subsided, when the journal continues:—

"On Saturday, June 2, 1753, we took our departure from Smyrna, on board a Hydriot boat, having agreed to pay thirty piastres* for our passage to Mycone, and thirty-three piastres from thence to Athens. That night we anchored under the castle of Smyrna, and the following in a little bay in the Phocian territory. We weighed before day-light on the fourth, and anchored before noon off Scio, where the plague then raged. We dined and supped at Thimiana, and sailed in the night to Mycone, whence we proceeded to Delos, and remained in that island till the 11th; but the wind and rain very much impeded my geographical observations. We returned to Mycone; and at ten in the evening of the same day sailed for Naxia. Here we arrived on the 12th, and visited what is called the Gate of Bacchus. This is a door-case, the only remaining fragment of the Temple of Bacchus; and this was so ruined, that it did not furnish a molding which we could copy. At this place we saw an old Frenchman, who had been with Charles the Twelfth of Sweden when he was besieged by the Turks: he enjoyed a pension from the Porte. On the evening of the 13th we arrived at Paros, where are several fragments of buildings, chiefly doric, several inscriptions, and some mouldings which we had not met with before; but what excited most our curiosity, was the quarry at Hagio Minas, especially as we had heard that a basso relievo, cut on the solid rock, was to be seen there that merited our attention, nor were we disappointed; for though it has never been highly finished, and has suffered by time and ill-usage, and the subject seems inexplicable, there is a degree of elegance and grace in some of the figures that seems to be almost the effect of chance, and to have been formed in part by the splitting of the marble, particularly that which resembles a Silenus, with the syrinx in his hand; but where these accidents have not been so favourable to the formation of the figures, they have been more or less helped by the sculptor's chisel, which has completed the forms which the irregularity of the marble had suggested to the imagination.

"This sculpture brought to my mind a passage in Pliny,† where he says, 'but in the quarry of the Parians they relate a wonderful thing; the wedges having separated a block

* At that time equivalent to about 2s. 6d. each, but they have since diminished in value.

† Sed in Pariorum (lapicidinis) mirabile proditur, gleba lapidis unius cuneis dividentium soluta, imaginem Sileni exstetisse. Plin. Hist. Nat. Lib. xxxvi. c. 5.

of marble, the image of Silenus was found existing within it.' I have therefore given a print of it,* as a probable comment on the text of Pliny.

"From Paros we crossed over a little channel to Antiparos, and gratified our curiosity with a sight of that wonderful grotto, which gives celebrity to the island; but the master of our bark, in haste to finish his voyage, did not permit us to stay long enough to make a drawing of it. We left Paros on the 18th, and soon after arrived at Athens."

The journal is here interrupted till the 20th of September. The interval was probably spent by Stuart and Revett in continuing their drawings and admeasurements at Athens; when new disturbances again drove them from their occupations, and the journal is thus continued:

"The ignominious execution of Bechir, the Kara Kislar Aga, happened while we were at Athens, and occasioned dangerous commotions in every part of the Turkish empire. The Vaywode or Governor of Athens, a creature of the Kislar Aga, on whom such exemplary justice had been done, on receiving the news, fled precipitately from the city, but was pursued and brought back a prisoner. His successor soon rendered himself odious by his rapacity and tyrannous disposition. He had been guilty of many enormities, when a deputation of the principal citizens waited upon him with a remonstrance: he murdered the greatest part of these. Those who effected their escape, were instantly joined by a great number of the injured and discontented, and with great fury attacked the tyrant in his palace, which, at length, after several had been slain on both sides, the assailants set on fire. The Vaywode escaped from the flames; fought his way through the incensed multitude; and got into the fortress, where he was besieged.

"The commencement of these violent transactions, and the insolent rapacity of our consul, a Greek, in whose house we were lodged, drove us from Athens, before we had completed all we intended to perform, for there still remained the Propylea and the arch of Adrian to examine and delineate; but of these two we particularly regretted the want of the Propylea. Such obstacles to the prosecution of our work could only be removed by a personal application to our ambassador at Constantinople (Sir James Porter,) who might obtain for us fresh recommendation, and more effectual protection."

The above is the account given by Stuart. The letters of Mr. Revett furnish some further information. A very serious quarrel arose between Messrs. Stuart and Revett, and Signor Logotheti, the British consul, their host, which proceeded from a demand of two

* Chap. vi. pl. 5, of this volume.

hundred

hundred Venetian sequins, which the latter endeavoured to make them furnish him, "contrary to all manner of civility." On their assurances that they had not the money, he insisted on their taking it up from the French consul, which they refused, but offered him part of the money. This he would not accept. They required his account, which he let them have, making them between seventy and eighty piastres in his debt, and urged the immediate payment with so much insolence, that Mr. Stuart was provoked to knock him down. The Archbishop, in consequence, taking Logotheti's part, Mr. Stuart thought it necessary to go to Constantinople to make his explanations, leaving Mr. Revett at Athens; while, on the other hand, Logotheti went also to Constantinople to tell his tale. The last letter from Revett at Athens is dated on the 23d of December, and that was addressed to Stuart at Constantinople, where Mr. Revett expected he would be.

"It happened that the principal Athenian Aga, Hadgee Ali, and his brother Hadgee Achmet Aga, with a pretty numerous retinue, were then going to the Grand Signor's court, in order to solicit for themselves the government of Athens. He permitted me to accompany him on this journey; and I availed myself of an opportunity which promised security and expedition, and put myself under his conduct.

"I departed from Athens September 20, 1753, Mr. Revett remaining to try if he could not make some progress in my absence. We passed through Chashaw, a village situated in the recess of a plain, which runs in between the spurs of Mount Parnes. I could find no account of any antiquities in or near it, except an artificial channel, called Gianouri, which conveys water from the foot of the mountain to the neighbouring part of the plain of Athens. The next morning leaving Chashaw, we immediately began to ascend Mount Parnes. In about two hours we passed near Phylio Castro, the Phyle of the ancients. Its site is a huge rock, rising in a kind of valley, the sides of which are so precipitate all round as to be difficult of access. It was doubtless very strong in former times, but being commanded by neighbouring hills, would not at present be tenable. In the evening we arrived at Thebes, and on the 22d, two hours before day, set out for Livadia, where we rested for two hours. Continuing our route through Turco-corio, which was perhaps the ancient Elatea, we passed through a very narrow strait, between two mountains, on which is a guard-house, and after passing another village, arrived at Mola. The rivulet which passes by Mola, runs first through this narrow strait. The next morning we set out for Zeituni. There is a tumulus in the neighbourhood of Thermopylæ, with some columns stuck* in it, which I had not time to examine.

"We left Larissa two hours before day on the 26th; and as we advanced, observed Olympus covered with snow appearing over the lower hills. We breakfasted at a solitary house called Baba. On entering Larissa, we had to ford a pretty wide river, of which we

* Stuart's expression. They are doubtless sepulchral *stelæ*.

saw

saw no more until we came to the entrance of the Vale of Tempe, where it appears about as large as the Arno at Florence, but somewhat more rapid; however it does not flow with equal velocity, nor observe an equal breadth in its course through the valley; for it is sometimes broad and perfectly gentle, and every where keeps nearer to Ossa than to Olympus. The rocks which border this valley on both sides are perpendicular to a great height, and have many caverns in them. The tops of the precipices on each side are beautifully fringed with trees. The greatest breadth is no where a quarter of a mile, and generally much less than half that space. Between the river and the foot of Olympus are several clumps of large trees, which I took to be oaks,* and all the ground between the mountains and the river was covered on both sides with shrubs, beneath which the ground was clothed thick with a great variety of herbage. Beautiful as this vale is, it was entirely deserted; we neither saw a habitation, nor met a living creature in it after we had left the house where we breakfasted.

" When we came to the end of this valley, and the view was no longer confined by the mountains on each side, a prospect the most enchanting that can be imagined was opened to us. A fine plain, through which the river meandered with a broader surface and a gentler course, lay immediately beneath us; over the river at no great distance appeared a bridge. The plain was diversified with houses and trees intermixed, beyond which, at the distance of four or five miles, we had a view of the broad Thermaic Gulf, the hilly country of Cassandra on the opposite shore; and at a still greater distance Mount Athos terminated the prospect. On the 27th we travelled through a marshy country, and leaving Salonica at a small distance to the right, proceeded about twelve miles further to a village called Langathia. Here an untoward accident† obliged me to quit my conductors, and after

* These are said to be oriental planes.

† There are two papers containing some account of this untoward accident, both in the same hand, which I believe to be Stuart's; but unfortunately so large a piece has been torn out of one that but little can be made out by the remainder; and something has been spilt upon the other which has nearly discharged the ink.

The first of these has been a copy of a letter to Sir James Porter; the latter appears also to have been a letter, and this has contained the story much more in detail: there is also a reference to it in the copy of a letter to Sir James Porter, dated Salonica, December 5, 1753. From these I have extracted and compiled the following narrative, except the latter part, which is supplied from a verbal relation of Stuart to the Bishop of Dromore, and by him repeated to Mr. Caldwell, who printed it.

" I was not at all pleased with the conduct of the Turks soon after leaving Athens; but their insulting actions grew more intolerable as we proceeded. At Ortho, near Salonica, I got for the first time a tolerable horse, for which the Vaywode cursed me and the hostler, whom he threatened to whip. I modestly offered to change my horse for another; an offer which he caught with a sort of boisterous transport: this determined me to quit his company the first opportunity; and being arrived in the evening at Langathia, about twelve or fourteen miles from Salonica, I began to bargain for a good easy horse. On this the Vaywode began to abuse the hostler at the last stage, telling the Turks that the rascal had mounted an infidel like a Mussulman; and turning to the master of the chan, inquired for his worst horses, and made him mount one which he recommended as a very hard trotter. Seeing the pace he went, he cried out with a laugh—*Tau maum*, ' this just does.' On this I feigned a head-ache and fever, and desired to be left behind. Achmet then exclaimed to his brother, ' the rascal has understood us;' and addressing himself to a Hadgee, who was likewise in the chan, said something to him about me repeating the word *giaour*: whatever the meaning

after some difficulties to return to Salonica, where Mr. Revett afterwards joined me, and where we were received with the most cordial hospitality by Mr. Paradise, the consul. The plague breaking out soon after, and fresh obstacles arising, we thought it more prudent to return home with the drawings we already had, than to risk the whole in attempting to gain more. After therefore making drawings of some antiquities at Salonica, we left that city on the 20th of April, 1754, for Smyrna, in order to take our passage thence to England.

" The first place we stopt at was Scopelo, an island whose reputed circuit is eighteen or twenty miles, but our observations made us conclude it to be above thirty. It produces annually 30,000 barrels of wine, each of 50 okes; 600 okes of silk; goats, sheep, oranges, lemons, olives, figs, all very good, and enough for home consumption. The number of inhabitants is probably near 4000. There are fifteen convents. Antiquities are very scarce. No medals, or architecture; and but few inscriptions, and none of any consequence: the best only serves to shew that there was a temple dedicated to Isis and Serapis. There is however a sarcophagus which serves as a cistern (see ch. vi. pl. 6, of this volume). At the convent of St. George are four holes in the rock, which have been ancient sepulchres. The country is very rugged but fruitful. On the 29th we left Scopelo, intending to visit Skiatho, where they told us of great ruins; but a fleet of corn ships, convoyed by a Turkish man of war, prevented us. We waited four or five days, in expectation of their quitting that port,

meaning was, the Hadgee came into his scheme, and staid behind to execute it. However, at my request, they left behind a *chochadar** to conduct me by sea the remainder of the way. I was anxious to obtain a lodging in another house, but could not succeed. I was then conducted to an inner room, where I placed my luggage about me, and prepared myself to sleep. Meanwhile the chochadar went to the Hadgee, with whom he had a long conversation in Turkish, drinking freely together; but as the chochadar did not express himself in Turkish with the same facility as in Greek, he slipped out, perhaps unconsciously, these words; 'they are two young vigorous fellows; it is best to let them sleep first. I will go and cajole them about their voyage to Salonica and their caic;' which he accordingly did. I should have observed, that the master of the Chan was a very terrible fellow, and that the Hadgee Achmet had a long private conference with him and the chochadar. I continued to feign sickness; and while I was pretending to sleep, a janizary came in; he was soon joined by a boy about thirteen years old, who talking about me, made signs with his hand on his neck as if he would cut off his head and throw it into the ashes behind the fire, on which the janizary silenced him, and told him I was looking full on him; and presently asked me if I understood Turkish, to which I answered no, and he appeared satisfied. I resolved to escape, but found it difficult to execute. Pretending to have an occasion out of doors, I called the chochadar to accompany me, and led him as far as I could from the house under that pretence. I then told him of my apprehensions, and offered him one hundred piastres to accompany me to Salonica, increasing my price to five hundred chequins, but he would not be bribed. 'You promise me great things, but when you get me you'll hang me.'

" This increased my apprehensions, and I left him, knowing that he would not cry out, as I was armed, and he was not. I walked on, but did not get above half-a-mile from the town, and at first hid myself among some reeds on the banks of a small river; but fearing I had been observed, I afterwards left the reeds, and lay down among some bushes and brambles which were spread about to a great extent. After some time, I was pursued by at least ten different parties with lighted torches; they traced my foot-steps for some time, and searched all over the reeds: that not succeeding, they tried among the brambles; being foiled there also, they lighted fires at intervals with bundled sticks all round the boundary of the thicket, so that it was impossible for me to escape without being observed: but Providence protected me; somewhat more than an hour before day-break a heavy rain came on, which extinguished the fires, and obliged the Turks to return to the village. When I perceived that all was quiet, I got up, and by searching about soon gained the principal road, disguising myself by tying my sash about my head, and throwing off my upper garment, which was scarlet. At day-break I found myself on a rising ground with a considerable town in view just before me. I took a back road, to avoid passing through the street, and proceeded some way further without being observed; but seeing a man ploughing, and being sensible that he must see me when he turned his plough, I bethought myself of counterfeiting folly, as the Turks regard idiots with great veneration. This scheme succeeded; and soon after meeting with two Epirotes, I put myself under their protection to Salonica."

* The first ch of this word is I believe pronounced as in our word church; the latter is a guttural.

but

but finding it in vain, we pursued our voyage, and on the 5th of May made the island of Negropont.

"This island is so little known, that a description of it would have all the graces of novelty, joined to the pleasure arising from the comparison of what the ancients have said of it with what it appears in its present state.

"The most northern point is Cleneum, called at present Hellenico, and its most southern Geristus, now Carysto; its most eastern the ancient Cafareum, now Cavo d'oro; and its most western Cenæum, now Lithada. On what side soever it is viewed, it presents an aspect so rugged and mountainous, that it seems to promise nothing but barren rocks and inaccessible precipices, when, on the contrary, it has the most fertile plains and vallies of any island in the Archipelago, and perhaps is exceeded by no spot in the universe: for instance, in the plain of Lelantus, to the east of Egripos, there are wells of thirty-six and forty fathoms deep, to the bottom of which the richest soil imaginable reaches without interruption; and the infinite variety of plants, which grow so thick as to surprise the observer, have a vigour and verdure which I have hardly ever seen elsewhere. Its products are chiefly corn, oil, wine, tobacco (some of the best in the world) silk, wax, honey, &c. not to mention its minerals and marbles.

"Its length, according to Pliny, is 150 miles; its greatest breadth 40; and its least 20.

"The first land we made in our passage from Skiatho to Negropont was the Cape Hellenico, before which lie two islands called Pondico-nisia, or Islands of Rats. Near this promontory is a town called Hellenica, perhaps the ancient Dium: to the south-east is another promontory, called Plocovuno; and on the east a small fertile island, with a church in it. Opposite to the entrance of the Gulf of Volo, is a flat low fertile promontory, on which is situated Sirochori; and farther west, about six miles, is Oreus, the Istiœa of the Greeks, which M. De Lisle places on the east side of Eubœa, but which we found retaining its ancient name in this situation. Here we found some remains of broken inscriptions, but nothing intelligible, and several medals, with the name of Hestiœa on them. This is a fine plain, and lies half way between the promontories of Cleneum and Cenæum. Farther on, towards Cenæum, is a ruined monastery, and then Lithada, which stands on the mountain forming the promontory of Cenæum, before which lie three or four rocks, also called Lithada, the ancient Lichades, one of which is particularly distinguished by the name of Strongylo; it is round, steep, and conical. The others are flat and dangerous to approach. Ships bound from Egripos to Zeituni, in the Lamian gulf, keep between Strongylo and the Locrian shore.

"Past Cenæum is a deep bay, between the promontory and the baths of Hercules. In the bay are the small towns of Ialtras and Lipsos, formerly Aidipsos. Rubiais, or Orobais,

is

is next, after which is Limne, then a convent, and on the top of a high mountain another convent, where was probably the Temple of Neptune and the town Aegas.

" Beyond this is Politica, situated in a fine plain; but from Limne to Politica is all precipice and mountain. The plain continues from Politica to Egripos, and contains many villages; indeed the town, the port, the situation, and the neighbouring country, deserve a particular description. I made a little excursion into Bœotia to see a ruin called the Tower of Alexander, which from the description given me of it I expected to find an antiquity of some consequence.

" We passed the plain of Micalessus, and an island, Gaidronisi, to the shore of Luchisia, where we found the ruins of an ancient town and a sea-port (Anthedon). Thence turning to the left we arrived at Scripo-nero, and after a ride of an hour and a half arrived at the Tower,* beyond which is a small river, a mill, and a lake. The lake is environed with hills on all sides, except towards the east, where it sends forth a stream which runs into the sea between Luchisia and the port of Scripo-nero; and this lake is distinct from that of Thebes, and from that of Topolias, so that there are three lakes in Bœeotia.

" We left Egripo on the 12th; beyond this is a peninsula, and farther on the tower della Guardia, in which are always eight or ten janizaries; it is at the extremity of the last cape formed by the Campus Lelantus; on the south of which is another small port, and a mound, as if a fortress had been raised there, but no signs of building remain.

" Below this is Palaio Castri, or Eretria, separated from Lelantus and the territory of Chalcis by a ridge of rugged mountains, and opposite to Oropo. It had a good port formed by islands and moles. The sea on this side is dangerous for its rocks and shallows. Great quantities of marble ruins exist in the neighbourhood, particularly on an eminence a mile from the shore, which has been fortified, and the walls in several places remain. Very high walls and square towers, at the distance of thirty feet from each other, made the strength of the ancient fortification.

" In this plain are five or six villages, one of which is now called Bathias: whether it was the Amarynthus of the ancients or not, I cannot determine. It has had a tower on an eminence on the sea-side. We heard of several inscriptions at Palaio Castri, but the Turk Soubashi would not permit the people to conduct us to them, lest we should carry away some treasures, and we only found one of no consequence.

" Beyond Bathias is a promontory, and a deep gulf, in which there is a good port, and a village called Oliveri.

*No further mention of this tower could be found.

" The

"The other promontory is called Prothinos; it runs out a considerable way, and is almost opposite to Rhamnus on the Attic shore: after this are Porto Bufalo and Armiro Potamo; the latter separated from the gulf of Stura, by a long mountainous promontory, called Agio Giorgi.

"The gulf of Stura is deep, large, and has two or three good ports; it is sheltered by several uninhabited islands.

"The gulf, or rather bay, next to Stura, is Emporium; the promontory which separates them contains marble quarries, and several columns remain entire that have been cut here; some are thirty feet long, but I do not conceive how they were conveyed to the sea-shore. Two sorts of marble are dug here, one resembling the Macedonian or Cipollino, and the other white like the Parian. From Emporio to Stura by land is about six miles. In this journey right before you appears the castle of Stura on a high mountain, a situation prodigiously strong, and from whence you discern Scyros, Cumi, Scopelo, Sciatho on one side; and quite to Negropont, Helicon, and all Attica on the other; on the road to it are several quarries.

"Hence we passed Cavo Marmarion, the island of Petalous, and anchored in a little bay, called Glico Rhemata. Hence we sailed to the island beyond Carysto, called Martelli.

"Carysto, now called Castel Rosso, is situated at the foot of the mountain Ocha, whence the district Ochalia. The town is at the bottom of a large bay, and makes a tolerable appearance. We should have visited it, but the inhabitants, who are some of the most mutinous Turks in the empire, were at that time in a sort of rebellion against the Pasha, and any injury done us or our vessel by the inhospitable wretches would have passed with impunity. From hence we sailed through the channel between Egripo and Andros: it is subject to fierce winds and violent currents: we were three days passing from the island on Cape Martello, perhaps Myrtos or Myrtillos, and endured much hardship.

"Andros, the scene of Terence's Andrian, is an island of great beauty and fertility. The vallies are finely watered and planted with fruit-trees, bounded by abrupt rocks, fringed with trees, and with cascades tumbling down over them. There are some ruins which we visited near the port of Gavrion, which lies on the west-side of the island, but none of them in a state to furnish a plate for this work.

"Near the present town is a delicious valley, where we saw two basso relievos of excellent workmanship which I copied; one of these is a fragment apparently of a priest of Isis, with a sistrum in his hand. The other is a certain Dorotheus, but who he was or what was his profession is uncertain."

Mr.

Mr. Stuart's suffering under the attacks of an ague prevented them from exposing themselves to the summer heat of the desert island of Delos, and completing their observations there: this combined with reports of the plague at Smyrna, detained them six weeks at Andros. They embarked from Smyrna on board the Vestal on the 6th of September, 1754, and after a voyage of nineteen days reached Marseilles, where they were detained in quarantine till the 27th of October. They arrived in England at the beginning of 1755, having spent nearly five years in this laborious and expensive undertaking, from Rome to Athens, and thence to London.

This journal, combined with Mr. Revett's letters, contains a complete refutation of the story related in the Gentleman's Magazine of Mr. Stuart's having left Athens to engage as a volunteer in the army of the Queen of Hungary, and afterwards returning to Athens to complete his work; neither do his sketch books contain any justification of the opinion that he studied fortification there, though their subjects are very multifarious: his favourite pursuit at that time appears to have been geography; and the sketches of coasts with their bearings both in plan and view are very numerous.

It has been observed that Messrs. Stuart and Revett published their first proposals at Rome in 1748 or 1749. These were repeated in London at the beginning of 1751; but it appears by the copy of a letter without place, date, or direction, but certainly written from Negropont in May 1754, and probably addressed to Sir James Porter, that it was at that time their intention to publish only the Lanthern of Demosthenes and the tower of the winds in a first volume, and then to return to Athens to complete their admeasurements previously to any further publication: we find however proposals dated the 1st of January, 1755, as mentioned in the original preface; but the first volume did not make its appearance till 1762.

Among Mr. Stuart's papers was the following memorandum concerning Bœotia: as they may probably be of use in assisting the researches of future travellers, it was thought proper to publish them.

" Bœotia joins towards the South with the Epicnemidian Locri: it is a great province, and receives its name from Bœotus, the son of Ithonus and Melampsi.

" The rivers of note in Bœotia are the Boagrius, commonly called the Gabrias, having its source in the Phocean hills, near the city, which was called anciently Lilaia, the which receiving in its stream many other rivers, among which is the Cephisus, falls at length into the Choneotra near the Lake of Copais, commonly called the Lake of Topolia. The Melas, vulgarly named the Mauropotomo, or black river, which has its source from the city of Orchomenos, now called Scripou, and sometimes Scriponero, runs into the lake of Topolia. This is the only river in Greece which augments its water in the summer, &c. *Plutarch* in *Sylla*. Into the same lake flow several other rivers, as the Permessus and the Olmeius, running from the hills of Helicon, and passing from thence by subterraneous passages. They all together burst forth not far from Larymne, and Scriponero, finishing in the Eubœan Gulf. The Ismenus falls into the Eubœan Euripus, between Aulis and Salmoneus. The Asopus, which divides Bœotia from Attica, is that on which is built the bridge of the Metropolitan, and finishes in the Egean sea, between Cynosuras and the Chersonesus. The Ypsarnas and some others, &c. &c.

" Of the mountains of Bœotia, Helicona, is now called Licona and Paleovouna, Παλαιοβουνα.

" Cytheron is now called Elateias. On Cytheron is the Grotto of the Nymphs Sphragidion, from which to the top of the hill is near two miles, where was the famous altar, &c. Tilphusium, Lebethrium, Laphistium, Ptoos, &c. are hills of the same country.

" The sea-shore cities of Bœotia are some on the Crissean Gulf, past that called Butis of the Phocians. Creusa named from Creusa, the wife of Xuth, and daughter of Creon, king of Corinth, twenty stadia distant from Thespeion, whose sea-port it formerly was. Creusa is now called Serandi. Thisve is called Gianici. Alycei and Cripelon are between Creusa and Siphon, and are, according to Strabo, one hundred and sixty stadia from Licyon?

cyon; they are called Ogygia and Hyantis. Siphai, now Livadoftro: this had a sea-port. In the utmost recess is Thebos on the Egean sea. Between the mouth of the Osopus and the promontory Chersonesus was once a city, now a village called Oropus, twenty miles from Chalcis, eighteen from Tanagra, thirty-six from Thebes, and forty-four from Athens. Not far from Oropus and the promontory Chersonesus, was the place called Graia, in which was the Temple of Amphiaraus, and the sepulchre of Narcissus, called Sigilon by the Geographers, because of the silence observed by passengers,* now perhaps Sycaminon. On the sea-shore of the Tanagraian territory was Delium, now called Delis. The Tanagraian port Aulis, now called Carababa. Between Aulis and the mouth of the Ismenus was a city called Salganeus, from whence is a short passage to Eubœa.

" Salganeus was a city on the sea-shore, now called Luchisia, lying under Mons Messapius, near which on the sea-side is Glaucus's Leap.

" Acraiphium was a fortress on the hill called Ptoos: the road is generally plain. Passing the mountain Ptoos, you find Larimne, now called Larne, of which the foundations appear. There is a port deep close to the shore; near the wall you will see a fountain of distasteful water, that people come to drink for various disorders, in the months of May and August: it is both purgative and emetic.

" Aloi was a city on the sea-shore, dividing Bœotia from Locris; it is now called Saint John the Divine, or *Agios Joannes Theologos*, under the village Malessinus, was once the most famous sea town of the Bœotians. The inland towns were these—

" Beyond Panopis of the Phocians was Cheronea, now called Kapraina. You find an inscription on the fountain of this village and many others, in some of which is the name Cheronia Orchomenus, now called Scripou, formerly the Bœotian Athens: in it were celebrated the games called Charitousia (χαρίσεια.) Many inscriptions are in this place extremely curious. Aspledon was a city which the inhabitants have left for want of water. Levadia, now called Livadia; Coronea, now Kamari. Some inscriptions in the church of St. Michael, the archangel, or the Taxiarchon.

" Coronea was fifty stadia from the mountain Lebethrion, and twenty from Lephitium Alalcomenes, now Emenai, a little above Megamola; before this runs the river Triton, &c.

" Thespis, now Eremocastron, where is an inscription, with the name of Thespis. Haliartos, now Palaiopanagia and Tridonni, near which was the fountain Kissousa. The Tilphessian hill is fifty stadia from Haliartos, or six miles and a quarter. In the territory of Haliartos is the river Lophis, which runs into the Carrabari, not far from Thebos. Thespiai, now Cacoosi, under the Heliconian mountains, whose port was Creusa.

* Επειδὴ σιγῶσι παράποντες. Str. lib. ix. p. 404.

" Five

" Five miles from Thespis, under Helicon, was Ascrea. Platea is now called Cocla, under Cytheron, near the common road on the Asopus. Eleutheria, now Pietragieraci.

" Scolon: the foundations of the walls remain, and the hill on which it stands is called Scolos. Eteonos was near Scolon.

" Thebes, the capital of Bœotia, now Theva (Θήβα,) lies on the Ismenus or Ladon. Ten stadia from Thebes, are the ruins of Potniai. In the road which goes from Thebes to Egripos is a village called Teumessus, on the left-hand of which, seven stadia further on, are the ruins of Glissantos formerly a city. Over Glissantos is the mountain called Hypatos and the brook Thermodoon.

" Past Teumessus is the ruin of a town which was called Harma; beyond this was Micalessus, and past this Aulis.

" Tanagra, which was called Poimandria and Graia, but now Tenagra, distant from Platea two hundred stadia, from Oropus, according to Pausanias, one hundred and thirty, and from Thebes one hundred and fifty. Near Tenagra is the mountain Cericion, on which Mercury was born.

MEMOIRS

OF

JAMES STUART AND NICHOLAS REVETT.

AS some authentic account of the lives of the authors of the Antiquities of Athens may be desired by the scientific public, the following pages have been collected from their respective families.

JAMES STUART was born in Creed-lane, Ludgate-street, London, in the year 1713. His father was a native of North Britain, and a mariner by profession. James was the eldest son: the father died when he was very young, and left his widow with several children in distressed circumstances; they were supported and finally established in the world by the exertions of the subject of this memoir.

When it is considered that more than a century has passed since the birth of Stuart; that the companions of his youth have sunk into the grave, and that but few of his contemporaries are now in existence; that his widow, who was much younger than himself, has been dead eighteen years, and that the existing members of his family were infants at the time of his death, it cannot be surprising that nothing is positively known of the events of his early years; and, could they be traced, but little satisfaction would be derived from that knowledge. The struggles of a youth, of powerful mind, to acquire knowledge, at the same time that he had to provide for the wants of a large family as the day passed over him, would doubtless excite much interest, but, it is to be presumed, not of a pleasing kind.

Considering the circumstances of his family, it is probable he received but a common education. An anonymous writer in the Gentleman's Magazine says, "at a very early "age, his taste and industry in drawing were exercised in designing and painting fans for "Goupy of the Strand; and he thus contributed very essentially to the support of his "mother and her family." This account is probably correct: the writer of this memoir has seen all Mr. Stuart's original drawings of his views in Athens, &c.; they perfectly answer the description of them given by himself in the preface to the first volume of the Antiquities of Athens, being executed with great care and attention, to make them facsimile representations of the places represented, without any endeavour to improve them by attempts at picturesque effect; they are done in that most untractable of all modes of

 painting

painting called body colours, in which all the fan painting of that time was performed, and which, in a higher department of the art was practised with success, by Marco Ricci, March, &c. &c. but most successfully by Goupy himself: this artist was likewise an eminent engraver, as must be acknowledged by those who examine the prints of Castel Gandolpho after F. Bolognese, but more especially the Death of Pyramus and Thisbe after Nicolo Poussin; he was celebrated for his copies or imitations of Salvator Rosa, performed in body colours; and the copy he made from the Pyramus and Thisbe of the same size as the print, is perhaps the finest specimen of that mode of painting which exists. If an artist, possessed of such talents, was obliged to support himself by selling fans, and employed Stuart to paint them, there can be no doubt but that he gave him both information and instruction during that time; if the fact that he was so employed by Goupy be established, it follows of course that he must be considered as a pupil of that Artist.

In this situation he continued till the year 1742,* when he set out for Italy to prosecute his studies as a painter; the most authentic account of him is to be found in the preface to the first volume of the Antiquities of Athens, p. 5: he says, "we were then at Rome, "where we had already employed six or seven years in the study of painting, and there it "was that toward the end of the year, 1748, I first drew up a brief account;" &c. &c. and from that time till his return to England, he was steadily employed in carrying into execution the design in which he had embarked.

In some papers which have been communicated to the Editor of this volume by the family of Mr. Revett, it is stated, "that the design of visiting and drawing the "Antiquities of Athens, originated with Mr. Revett and Mr. Gavin Hamilton, the "painter, whose knowledge of the temper, talents, acquirements, and reputation of "Stuart, induced them to persuade him to join them in an undertaking, from which, "in the enthusiasm of youthful hope, they promised themselves pleasure, honour, and "great emolument."

The speculative turn of Hamilton's mind, as shewn in the whole of his conduct through life, renders it probable that the design originated with him, and both Revett and himself evinced their judgment and good sense in inviting Stuart to join them. How it came to pass that Hamilton abandoned his part of the design it is impossible now to know, but he was never before mentioned as being in any way concerned in it.

It cannot now be discovered what branch of the art of painting Stuart practised to support himself during the six or seven years of his residence in Italy, before he engaged in this undertaking; but it is certain that during that time he acquired all

* J. Hawkins, of Bignor Park, Sussex, is in possession of a portrait of Stuart in Crayons by himself. On it is a ticket marked, "Class 121, S. the fourth premium, three guineas." The head is that of a boy of thirteen or fourteen.

the

the literary knowledge which he has displayed in the work, and an acquaintance with those sciences, which enabled him afterwards to engage practically in the profession of an architect.

Mr. Stuart having related every thing of importance that is connected with the progress of the work in the preface, and in the journal inserted in this volume, we shall pass on to the arrival of the authors in England in the beginning of the year 1755.

While at Athens, and previously to his departure from Rome, Stuart was liberally assisted with money by the Earl of Malton, afterwards Marquis of Rockingham, Lord Charlemont, Mr. Dawkins, &c. who, with many other noblemen and gentlemen, promoted with great zeal the subscription to the intended publication; but it is not known that he had acquired any patron in his architectural profession, until after the publication of the first volume in 1762. It was published in a style that gave the highest satisfaction, and excited a wish to see the completion of the work, which, by a concurrence of circumstances many of which cannot now be detailed, has not taken place till the present time.

On the publication of the first volume, the knowledge of Grecian art burst upon the public in all its splendour; its author acquired the surname of Athenian, *par excellence*; was chosen a member of the Royal Society and Society of Antiquaries; and became afterwards a member of the Dilletanti Society: he acquired the patronage of many noble families in his profession of an architect, and had as much employment as he chose to accept: as a designer he was frequently applied to, on subjects not merely architectural, when any thing peculiarly elegant was required; of these I shall only mention the medals that were struck to commemorate Lord Clive's victory at Plassey, the taking of Guadaloupe, the battle of Minden, and the medal given by the Society for the encouragement of Arts, &c. all of which are conceived in the purest style of Grecian art; many others probably exist of which the present writer has no knowledge. If Mr. Stuart had chosen to make a large fortune, he had more favourable opportunities of doing so than most men in his profession; he had introduced into Britain the knowledge of a style of art, which, though among the oldest in existence, was new to this country, and every person of good taste admired and was willing to adopt it; but, having acquired a competence by other means, he soon withdrew from the practice of his profession to enjoy the society of his friends, and the comforts of his family, in the way that was most congenial to his feelings and habits of life.

Lord Anson, who had early patronised Stuart, procured for him the place of surveyor to Greenwich hospital, which being almost a sinecure, and the income considerable, added to the property he had already acquired, and placed him in a state of independence equal to his wishes.

Stuart's

Stuart's distinguished friend and patron the Marquis of Rockingham, was one of a society which consisted of many noblemen and gentlemen who were connected with the Rockingham party, and which held a weekly meeting at Stuart's house in Leicester-square. The professed object of this Society was to examine and discuss subjects of Grecian literature and antiquity, though, at the time, it was pretended, that the political proceedings of the Rockingham party were arranged there. The Marquis's late sister, Lady Charlotte Wentworth, continued her friendship to Mr. Stuart's orphan family till the end of her life. He likewise supported an intimacy with our lamented circumnavigator Cook, which continues between the remains of their respective families. The late Sir Philip Stephens, first secretary to, and afterwards one of the lords of the admiralty, was his intimate friend: he, as well as Stuart, owed the foundation of his fortune to the patronage of Lord Anson; this, it is probable, produced an intimacy between them, which lasted as long as the life of Stuart; and Sir Philip continued his friendship to the family of his departed friend until his own life terminated. Mr. Stuart was warmly patronized by the late Earl Spencer and the first Lord Camden, from his arrival in England till his Lordship's death. He numbered among his numerous friends the late Daniel Wray, Esq. of Richmond: to the friendship of Mr. Wray's late widow, Stuart's only surviving daughter has been greatly indebted.

The expectations which were excited by the first volume of his work, made his subscribers more anxious to see the remainder, than he was to gratify their wishes; a circumstance, which, however it may be lamented by the artist, and the man of taste, is not without a very good excuse so far as respects himself; he had toiled, almost from infancy, for the means of supporting daily existence; he had at the same time acquired that knowledge, which by the strenuous exertion of his powers in an arduous but fortunate undertaking, brought him into general notice, and procured him friends, who placed him in a state of affluence; having attained this at the age of fifty years, he might naturally think he was entitled to make the rational enjoyment of that independence his first object; and, as he was under no engagement of honour, or otherwise, to the public, with respect to the prosecution of the work, he looked on the completion of it as the rational occupation of his future hours of leisure, and as such he seems to have pursued it.

This line of conduct must have been more agreeable to himself than to his associate Revett, who had been less successful in the world. Some differences arose between them respecting the future prosecution of the work, which were terminated by his purchasing all Mr. Revett's property in the work, and all the materials which related to it: from that time he continued it in his own way, apparently directing his attention to every part of it, by which method he advanced the whole; but though he lived twenty-six years afterwards, the second volume was not quite ready for publication at the time of his death; the third

was

was much advanced; and the materials for the fourth, which are now made public, were left in a state which the Editor will explain.

Mr. Stuart was twice married: by his first wife he had one son, who died at an early age; by his second he had five children, one of which died a short time before himself; his eldest daughter died of a decline some years afterwards; his eldest son was in the navy, and died in the year 1800; the youngest son is in the same profession, and has attained to the rank of lieutenant, and the youngest daughter is still living.

Mr. Stuart died Feb. 2, 1788, in the 75th year of his age, and was buried in the vault of the church of St. Martin's in the Fields. Having said thus much of his history, it may be proper to add something of his character as an artist, in which light alone he will be known to posterity.

If it be true that the character of an artist is best known by his works, the memory of Stuart will be respected by his countrymen as long as a taste for the real beauties of architecture shall remain among them.

It is the peculiar characteristic of Britain, that every thing she has done in manufactures and commerce, in arts, or in science, has been effected by individuals, acting indeed with a view to their own immediate advantage, but on the completion of their designs, reflecting honour and advantage upon their country. Generally in obscurity, and frequently in distress, they toil to complete designs, which, if brought to maturity, would prove highly important. Many, no doubt, have perished unknown, destroyed by the difficulties of their undertakings; but others have been more fortunate in meeting with men of congenial minds and liberal spirit, who have enabled them to perfect their designs: the public has seen, approved, and rewarded them, while in some instances the government, or the ruling power, becoming sensible of their importance, has given them encouragement and support: by such steps have all branches of the polite arts been brought to the state in which they are now existing in this country.

The time of Charles the First was most favourable to the improvement of all the fine arts: the Sovereign loved and encouraged them; and, if the unfortunate events of that reign had not almost destroyed a just relish for them, we might now perhaps have dated their improvement from that period. The second Charles noticed, but degraded them, to administer to the pleasures of his profligate associates; and in the two or three succeeding reigns, that degradation proceeded with accelerated force, till painting became a mere manufactory of faces and drapery. Sculpture was confined to the tenants of Westminster Abbey, and architecture was almost limited, as Henry Fielding expresses it of some of the clothing towns of Wiltshire, &c. " to piling up huge heaps

" of bricks and mortar, by way of shewing that heaps of money had been there piled " up before."

In the beginning of the last century, Hogarth, in an obscure corner of the town, was earning a scanty subsistence by engraving ciphers and arms upon plate, while he meditated in silence, and nourished the powers, which at a future period, enabled him to produce those works that will hand down his name to posterity with honour. At a later period, but still early enough to justify us in calling them his contemporaries, Gainsborough and Woollet, who never quitted England, produced works, which in their several departments, at once raised British art to the high rank which it still retains; at the same time Wilson, Reynolds, and Strange, found means to visit Italy; improved themselves by studying works, which then were no where else to be found; and returning home, added at once to their own reputation, and that of the country which produced them: these, with many others, who, though not of equal talents, were equally meritorious in exerting themselves to deserve encouragement, attracted at last the general notice of the public, and of our present Sovereign, by whose fostering care the Arts have attained to the rank they now hold.

Through all these changes Architecture has pursued the same course; and in nearly equal steps with her sister Arts. While Hogarth was labouring in one obscure quarter of the town, Stuart in another quarter, equally obscure, supported a large family by ornamenting the most frivolous of all female toys, the fan; consoling himself, no doubt, with the hope, that by perseverance he should finally raise himself to a situation better suited to his talents; and in this he succeeded.

So far as it can now be ascertained, his original design was to apply himself to the Art of Painting, but which branch of that art he practised after his arrival in Italy, to obtain the means of support, cannot now be ascertained; his ultimate object, however, seems to have been, to acquire the most perfect knowledge of Grecian Art, using that term in its more extended sense, and of Grecian Literature so far as it is connected with Art; he acquired and deserved the reputation of being endued with this knowledge long before he undertook his journey to Athens; it is probable that he had likewise prepared himself to practise Architecture; it would be otherwise difficult to account for the fact of his being able to exercise that profession, which requires much knowledge that is not at all necessary to form a painter. If he went to Italy to qualify himself to become an Architect, the circumstances of the time were very favourable to his design.

It may be said that Sir Christopher Wren was the last eminent English Architect of the good and pure old School. Sir John Vanburgh indeed produced buildings in an original style, which the enlightened judgment of modern times pronounces to be highly picturesque;

picturesque; but he likewise produced some of what were then called the best modern comedies; this gave offence to a knot of wits, with Pope at their head; they did not dare to censure his plays, which they knew to be good, and therefore, to gratify their malice, raised a laugh at the expense of his Architecture, which was certainly entitled to some praise.

From the time of Vanburgh, until Lord Burlington introduced a better style, Architecture sunk to as low an ebb as her sister art, Painting. To the example of that Nobleman it is likewise to be attributed, that while every youth who had the means, made what was then called the grand tour, men of superior genius extended their views, and visited more distant countries, making us acquainted on their return with those precious remains of antiquity, which till then were almost unknown. Persons qualifying themselves to become Architects, likewise found their way into Italy, in hopes of improvement, and by this fortunate concurrence of circumstances a better style of building was introduced, more or less pure, according to the talents of the Artists who were employed: still that Architecture which was founded on imitation of the ruins of Rome, was held to be the most perfect. The Grecian architecture was quite unknown: the genius of Stuart first pointed towards it. On looking over the preface to the first volume of this work, the intelligent reader will be struck with the justness of reasoning, which led him to imagine that the Grecian Architecture was superior to the Roman before he had seen it; and a view of the work itself will demonstrate the fact; that work has been published more than half a century, and its accuracy has been universally acknowledged. To Stuart, then, do we owe our knowledge of Grecian Architecture. The Ruins of Athens may be dilapidated or destroyed; but if it should so happen that any people or potentate, should have spirit, inclination, and power to rebuild them, this work will enable them to do so, and thus preserve them to the end of time. The service rendered to Architecture by Stuart, will, it is presumed, elevate him to a rank in his profession, equal to that which is justly assigned to Hogarth, Reynolds, Strange, &c. in theirs: he possessed, in a high degree, perseverance to acquire, and energy to apply the qualities of taste, learning, and judgment, necessary to execute a work, which has long been acknowledged to be most important, which is now, though late, and after surmounting difficulties and dangers, of no ordinary kind, as complete as the materials he left would allow, and which will doubtless hand his memory down to a late period with honour, for having employed the talents he possessed in a way that has been useful to his contemporaries, and will continue to be so to posterity.

Stuart's literary reputation was first established by a Latin work written at Rome, and published at the expense of the Pope in the year 1750: it is entitled—"De Obelesco Cæsaris Augusti, Campo Martis Nuperrime Effoso, Epistola, Jacobi Stuart Angli, ad Carolum Wentworth, Comitem de Malton." This work procured him the honour of being presented

presented to his Holiness; a distinction, perhaps, never before conferred on an Artist who was a Protestant.

Modern Architects have generally engraved and published their designs for the principal buildings they have erected; this practice is not only honourable to themselves, but advantageous to the public, disseminating at once both a knowledge of the Art, and of the talents of the Artist. It is to be regretted that Stuart did not adopt this practice; on the contrary, he neglected his own designs; and it is not therefore possible at this distance of time to give an accurate list of his works: but among various others, the following may be named; Lord Anson's House in St. James's-square, which is believed to be the first building erected in England of real Grecian Architecture; Belvidere, Lord Eardley's seat, near Erith, Kent; Mrs. Montagu's house, Portman-square; the Chapel and the Infirmary at Greenwich Hospital; a Triumphal Arch; the Octagon Temple of the Winds and other buildings at Shuckburgh, the seat of Lord Anson in Staffordshire; and some parts of the interior of Lord Spencer's house in St. James's Place.

From the papers and letters which have been kindly communicated by the family, the following particulars respecting Mr. Nicholas Revett have been selected:—

He was the second son of John Revett, Esq. of Brandeston Hall, near Framlingham, in the county of Suffolk, where he was born about the year 1721. We have no traces of his early life till the 22d of September, 1742, when he left England in a vessel bound for Leghorn, where he arrived on the 9th of October: here he staid till the 13th, and then proceeded in a calash through Sienna to Rome. He reached the latter place on the 20th of October, and placed himself with an Italian Artist, Il Cavalier Benefiale, to complete his studies as a painter. He appears to have become acquainted with Stuart soon after his arrival, but his letters do not mention any intimacy till April, 1748, in the summer of which year he visited Naples,* in company

* In a letter to his father he gives the following account of this little excursion:—

"My companions in this expedition were Hamilton, Stuart, and Brettingham: we walked all the way by easy stages, seldom exceeding twenty miles a day. To carry our necessaries upon the road we conducted a horse with us, which, before we arrived at Naples, turned out a good pot companion, and would eat bread and drink wine very plentifully. Our baggage consisted of a sack, a pair of bags, cloth for painting, umbrellas, portfolios, straw hats, our great coats, a pair of pistols, &c. Our clothes we sent by the procaccio. Our horse accompanied us very sociably, seldom requiring either leading or driving.

"We slept the first night at Veletri, which is only twenty-four miles from Rome. Strangers are commonly shewn the palace of Ginetti. It is remarkable for a fine stair-case of marble, which after it has conducted you to the grand apartments, leads to a loggia on the top of the palace, where they told us the King of Naples continually diverted himself during his stay there with his army in shooting swallows. From this place is a fine extensive view of the Palude Pontine, and Campagna of Rome, which, on the left, is bounded by the mountains of Circe Terracina and Sermoneta; but forward it extends itself in one continued plain twenty miles broad, which terminates with a full prospect of the sea. On the right this view is somewhat interrupted by the neighbouring mountains. We slept the third night at the post-house of Sermoneta. The country here is very agreeable, and affords several views, from which a painter may improve his genius. Two days more brought us to Terracina. At Torre Della Mola, two miles on this side of it, we entered the Appian way, which conducted us to the Garigliano, and there we lost it. It is very entire betwixt Torre Della Mola and Terracina, and is scattered on each side with the formless remains of several ancient sepulchres.

pany with Stuart, Hamilton, and Brettingham. The first mention of visiting and drawing the antiquities of Athens, occurs in a letter to his father, dated January 6, 1749. The scheme originated with Mr. Revett and Mr. Gavin Hamilton; and their knowledge of the temper, talents, acquirements, and reputation of Stuart, induced them to persuade him to join them in an undertaking, from which, in the enthusiasm of youthful hope, they promised themselves pleasure, honour, and great emoluments.

pulchres. This city is very pleasantly situated, though small, miserable, and unhealthy; and with the adjacent country forms many picturesque views. We stayed there a day and a half, but the weather being unfavourable, we could make little use of our time. Here are the ruins of an ancient port, into which a little rivulet discharges itself, called 'Il Fiume Nuovo.' It is now so choked up that corn grows almost in the middle of it. There remains yet a great number of the stones to which the ships were moored. They are fastened into the wall at one end, and at the other have a hole pierced through them, which still retains the marks of the ropes. Upon the summit of the mountain, near the foot of which the present city is built, are some ruins, particularly a large terrace supported by arches; they are built with stones of unequal angles and sides, exceedingly well joined together. Hence, looking towards Naples, you discover the sea, which washes the foot of this mountain, the promontory of Gaeta, the mountains of Itri, which, with those of the neighbourhood, form a vast theatre, in which are seen the lake and city of Fondi. Turning towards Rome the mountain of Circe, now called Circello, appears eight or ten miles on the left, and the Palude Pontine extend themselves before you, till they are lost in the horizon. Craggy and barren mountains towering one over the other present themselves on the right, and make a very romantic scene. The back of this mountain is flanked with a strong wall, which has round towers for its defence. It extends itself towards the town, and appears to be part of the wall of the old Anxur. It is of the same workmanship as the terrace.

We left Terracina after dinner, and slept at Fondi. The next morning we passed the mountains of Itri, which town lies on the descent of them towards Mola di Gaeta. It is a large, but one of the most miserable and nasty towns imaginable. The mountains of Itri produce a great quantity of oil. You may discover from them Ischia, Cuma, and the mountains of Francolisi. We intended to have slept at the Garigliano that night, but finding the inn was embarrassed with a company of soldiers and no beds, and scarce any other accommodation to be had, we resolved to push on to another post. It was near night, and we had not proceeded above two miles before it began to rain with great violence, which continued all night. After walking near two hours in this situation, we at length arrived at an hosteria, where we thought to have dried and refreshed ourselves; but how mistaken! for after thundering half an hour at the door, and entreating these inhuman bears by the Madonna and all the saints in Paradise to let us in, or at least to tell us how far it was to the post, we could get no answer. Finding ourselves thus abandoned to the inclemency of the weather, Hamilton and Stuart went forward to see if they could find any more houses, leaving Brettingham and myself meanwhile to take care of the horse; but after walking with much difficulty till they could trace the road no farther, they returned with the bad news. Our hopes were now reduced to a ruinous old fabric we perceived over the way. Examining it, we found a door open which led into a room, which, though the water passed through the roof in some parts, defended us from the rain: we resolved to spend the remainder of the night in this dismal abode, which to us was exceedingly welcome, despairing of any better habitation. We unloaded our horse, but there not being room for him within, were obliged to tie him to a mill-stone there was by the door. Stuart and I lighted our pipes as soon as we set ourselves down, having no other refreshment to drive away hunger and thirst, and to raise our drooping spirits. By the light of them we endeavoured to see what sort of a place we were in. We could perceive it was a sort of stable, which the next morning we found belonged to an old hermitage. The floor was covered with half powdered straw and dry dung; of this we made a heap in the middle of the room, to which, by the help of gunpowder and paper, we set fire, though with some difficulty. It is scarce credible what a stench and smoke arose from it; however we suffered it at the expense of a few tears, and our fire lasting all night, we dried ourselves pretty well.

About two hours before day, I heard some fellows about our horse, upon which lugging Stuart by the heels, I waked him and my other companions, who crying out with a terrible noise "chi va la," frighted the fellows, so that they set off with a great oath in their mouths as if the devil drove them. We sallied out with our hangers drawn and our pistols; one with a shirt round his foot; another without shoes or stockings, &c. but too late to come to blows. Finding our horse was safe, we composed ourselves again till day-light, when opening the door, we saw an officer with five or six soldiers at a distance making towards us. Upon this we began to imagine the people we had frightened belonged to the house, and had procured this party to take us prisoners. We waited till they came up. They asked us who we were; which we told them, as also how we were benighted in that place; upon which the officer would have bastinadoed the host; but as this satisfaction would have done us no service, we thanked him without accepting his favour. He asked us if we had met with any deserters, upon which we told him the story of our alarm, and the way we heard the fellows run. Taking his leave of us he took the same route, forcing the old hermit with him to show him the way to a neighbouring village. The post-house of St. Agatha was a mile before us. As soon as we arrived there, we eat and drank heartily, and slept till noon; after which, eating a hearty dinner, we found ourselves quite recovered of our fatigues, and walked to Francolisi that night. The country between these two places is very picturesque, being scattered over with small mountains, for the most part covered with wood, which makes a wonderful variety. The next day we arrived at Capua, and the day following at Naples. It is one hundred and fifty miles from Rome to Naples, and cost us eleven days in going, but we were much more expeditious in our return.

The work was to consist of three volumes; the first to contain fifty-three views of the country and its edifices; the second, plans, elevations, and architectural details, occupying seventy-one plates; the third was expected to contain sixty-seven plates of sculpture. The whole was to be completed in four years, the Artists engraving most of the subjects themselves after their return to England, which they imagined would be in about one year from leaving Rome; and the neat profit at the end of the four years to the three Artists was, at the most *moderate computation*, and after paying every expense while thus employed, to amount to ten thousand pounds; and they thought it probable that it would ultimately produce three times that sum, though they were aware that the latter portions would come in slowly.

The actual result is a curious lesson on the fallacy of sanguine calculations. The two Artists who ultimately went did not return to England till after a period of near five years from the time of their leaving Rome, and then without completing their undertaking. The work has probably hardly paid the expenses arising from its prosecution; and now, after an interval of sixty-five years from the date of this letter, the last volume is ushered into the world by a total stranger, without the least connection with the original authors.

To accomplish this promising scheme, it was necessary to wait for the consent and assistance of their friends; and our travellers did not leave Rome till March, 1750, although a letter from Mr. Revett represents every difficulty got over, and themselves on the point of departure on the 17th of December, 1749. The account already given of Mr. Stuart will explain also the history of Mr. Revett to September, 1753, when Mr. Stuart left Athens in order to see Sir James Porter at Constantinople, and Mr. Revett stayed by himself continuing the drawings, till Stuart proposed that he should join him at Salonica, and from thence return to England together. Mr. Revett accordingly left Athens on the 27th of January, 1754, but was unfortunately stopped by a Maltese Corsair, who made his janissary prisoner, and would not restore him without a ransom of six hundred dollars. He arrived at Salonica about the 18th of February, 1754.

From his return to England to 1764 we have no distinct knowledge of Revett's life; much of his time was no doubt occupied in making the drawings for the former parts of this work; and in 1764 he engaged in a voyage, at the expense of the Dilettanti Society, to visit and draw the antiquities of Ionia, which occupied a little more than two years. An account of this journey has been published by Dr. Chandler; and the principal objects of architecture compose the two volumes of the Ionian antiquities, except those at Athens, part of which have already been published in the second and third volumes of the Antiquities of Athens; and the plates of the Sculpture of the Parthenon from the drawings of Mr. Pars make part of the present volume.

After

After his return Mr. Revett seems to have spent his time in preparing the drawings for publication, and in superintending some works of architecture; but his letters to the Dilettanti Society, show unfortunately that he was by no means in easy circumstances. He died in London on the 1st of June, 1804, aged 84.—Among various other buildings the following were designed by him:—At Lord Le Despencer's, West Wycomb, the Eastern Portico, the Western Portico, the Temple near the Western Portico, the Temple of Flora, the Temple in the Island; the Church at Ayot St. Lawrence, in Hertfordshire, for Sir Lionel Lyde, Bart.; the Portico to the eastern front of Standlinch, in Wiltshire, the seat of James Dawkins, Esq.

OF THE ANTIQUITIES OF POLA.

THE excurſion we made to Pola is mentioned in the preface to the firſt volume, with the motives that induced us to viſit that ancient city. Palladio enumerates and praiſes the antiquities he ſaw there (*a*). On our arrival we had the mortification to find that the theatre (*b*), one of the principal objects of our curioſity, had been a long time ſince utterly demoliſhed; but the amphitheatre, the arch of the Sergii, and the temples ſtill remained, to juſtify that illuſtrious artiſt in the commendation he has beſtowed on them, and the intention he had to give deſcriptions of them to the public.

Theſe afforded us employment for three months, during which time we detected ſeveral miſtakes of former authors, and obſerved various particulars that had eſcaped their notice.

Pola is a city in the province of Iſtria, ſaid to have been built at the time of the Argonautic expedition; it ſtands in the receſs of a ſpacious and ſecure harbour, which is advantageouſly ſituated for commerce, and was a convenient ſtation for part of the Roman navy, during their wars in Illyricum and Pannonia. In the courſe of thoſe wars Iſtria was annexed to Italy, and Pola had the honour to become a Roman colony. The numerous fragments of columns, cornices, and other ornaments of architecture in and about this city; the ancient buildings already mentioned, particularly the amphitheatre, which

(*a*) In Pola citta del Iſtria oltra il teatro et il amphiteatro, ed unarco, edificii belliſſimi di ciaſcune de quali ſi dira e ſi porrano i diſegni a ſuo luogo, vi ſono ſopra la piazza, da una iſteſſa parte, due tempii da una medeſima grand dezza, &c. PALLADIO, Lib. V.

In Polz, a city of Iſtria, beſides the theatre, and amphitheatre, and an arch, buildings of ſingular beauty, each of which ſhall be ſpoken of, and the deſigns of them given in their place, there are on the ſame ſide of the market-place wo temples of the ſame ſize.

(*b*) Some deſigns of the theatre are preſerved in Sebaſtian Serlio's treatiſe of architecture. This theatre was deſtroyed, and the ſtones uſed to build the fortreſs in the middle of the city hereafter mentioned. This fortreſs was built in the year 1636, by Antony de Ville, a French engineer of eminence, and who is ſharply cenſured by ſome Italian writers for having, like a barbarian, deſtroyed the theatre; but as he would not have done this without the orders of his ſuperiors, on them the cenſure ſhould deſervedly fall.

was capable of receiving a great number of ſpectators; and the theatre, for the exiſtence of which we have inconteſtible evidence, are proofs that Pola was once a rich and populous city. The inſcriptions found there tend to prove that it remained in a flouriſhing ſtate from the time of Auguſtus to that of Licinianus (*a*); how much before or after this period its proſperity laſted no monument that we ſaw will enable us to determine; but the number of villages now within its juriſdiction, and its being a very ancient epiſcopal fee (*b*), with a well-endowed chapter of canons, are teſtimonies in favour of its maintaining ſome dignity after the deſtruction of the Roman empire; and we find it ſharing in the calamities which attended thoſe turbulent and diſaſtrous times (*c*); but how populous or opulent ſoever this city may once have been, the number of inhabitants in it, as we were informed when we were here, did not exceed eight hundred, the richeſt of whom appeared to be in very moderate circumſtances.

Pola is at preſent for the greater part encompaſſed by two walls; the inner wall is conſiderably the higheſt; there is an interval of about thirty-ſix feet between them; both are old and ruinous; they have been fortified from ſpace to ſpace with towers, which, from their ſize and conſtruction, are evidently more antient than the uſe of artillery. What appeared remarkable is, that ſeveral of them have a ſalient angle towards the country like the modern baſtions, and mutually flank each other (*d*). In the middle of the city is a hill, on the top of which a fortreſs is erected; it has four baſtions, is built of ſtone, and ſeems of ſufficient ſtrength to reſiſt any ſudden aſſault.

There are quarries of excellent ſtone near the city, which have furniſhed materials for the public buildings here, but they have been long ſince abandoned and uſeleſs, the antient ruins abundantly ſupplying the preſent inhabitants with all the ſtone they may want. The quantity of ſtone-chips lying at the water's edge in ſeveral parts of the harbour, induce a belief that ſtone was antiently exported hence, and that maſonry, (quadriturii) or the reducing their ſtone to form, was a conſiderable manufacture of the place.

The territory of Pola, like other parts of Iſtria that we have ſeen, is no where encumbered with great mountains, but is agreeably diverſified with little hills and fertile vallies. The hills, in general, are ſtony, and abound with great variety of odoriferous herbs; in many places highly ochraceous, and the ochre, like thoſe uſed by painters, grows red on being burnt. Where this ſoil is cultivated, it produces good corn, wine, and oil. The grapes and figs are excellent, and the wine is ſtrong and well taſted.

The inhabitants have a fiſhery of tunny, and of ſardelli. The tunny is chiefly carried freſh to Venice; the ſardelli are pickled and barrelled up before they are exported; they have, beſides theſe, great variety of other good fiſh, and proviſions of all kinds are plenty and cheap.

Conſidering theſe advantages, and the wiſdom and lenity of the Venetian government, we may be ſurpriſed at the decayed ſtate of this place, and the ſmall number of its inhabitants; but the malignant

(*a*) See the explanation of the head-piece of this chapter.

(*b*) Over the portal of the cathedral is the following inſcription:—

ANNO. INCARNATIONIS. DOMINI. DCCCLVII. INDICTIONE. V. REGNANTE. LVDOVICO. IMPERATORE. AVGVSTO. XX. ITALIA HANDEGIS. HVIVS. ECCLESIAE. ET. RLEC. DE PRESENTE CONS. EPISC. SED. ANN. V.

(*c*) In 855 Lotharius gave the empire, Lombardy and part of France, to his ſon Lewis the Second, who the year following rendered Dalmatia tributary to the empire.

In 922 the Sclavi take Iſtria.

587 it is taken by the Lombards under Autharis.

998 Parenzo and Pola are taken by the Venetians.

1256 Pola capitulates, and pays tribute to the Venetians, being beſieged by them.

1190 it is taken by the Piſans, but afterwards recovered.

1233 it is burnt by Andrea Tiepolo.

1380 it is burnt by the Genoeſe.

(*d*) The outer wall is conſtructed of very large ſtones, that have been taken from the ruined edifices; pieces of columns, cornices, pedeſtals, altars, ſarcophagi, are ſeen thrown together in an artleſs and rude manner; and as the wall is now uſeleſs, the inhabitants occaſionally take down and uſe the ſtones.

quality

quality of the air during the ſummer and the autumn, with the total want of good water, will in ſome degree account for it: the firſt of theſe evils is with much probability attributed to noxious exhalations, from certain marſhy pools near the city. Theſe pools are, it is ſaid, the property of the church, and therefore the Poleſe, as Abbate *Fortis* informs us, (*a*) have but little proſpect in this inſtance of a ſpeedy and effectual remedy, without the intervention of the ſupreme government of Venice; the other proceeds in a great meaſure from the indolence of the inhabitants. All the wells in the city are brackiſh and ill-taſted; and though juſt without the northern gate there is an ancient baſon, ſupplied by a copious ſpring of good water, it is ſuffered to remain choaked with weeds and mud, and on that account, not only taſtes diſagreeably, but is doubtleſsly unwholeſome, eſpecially in the hotter ſeaſons.

The ſuperior magiſtrate here is always a noble Venetian, with the title of Conte, or Proveditore.

The few Sclavonian ſoldiers we ſaw here appear rather as a guard to the Conte than as a garriſon to the city. The appearance of the inhabitants is like that of ſmall towns in Italy, except that many of them wear the Sclavonian dreſs. In their article of dreſs the ſeveral villages of the diſtrict differ, not only from their Poleſe neighbours, but from one another, ſo that at firſt ſight you diſtinguiſh a native of Pirano, of Dignano, or of other places in this dioceſe.

I have thought it not improper to ſay thus much of this city, becauſe although it has undoubtedly been a place of ſome celebrity, it is at preſent of little account, and little ſpoken of or viſited by travellers.

The head-piece to this introduction is compoſed of a copy of a medal of Iſtria, and ſome of the inſcriptions we found at Pola. That in the middle, the ſecond line of which has been eraſed, has been publiſhed by Gruter, as Wheler and Spon inform us in the relation they have given of their travels, where they ſupply that line with the name of Septimius Severus; but in this they ſeem rather to have followed the manuſcript of Signior Valerio Ponte, at Zara, than to have copied it from the original marble, in which the eraſement of the ſecond line has been ſo diligently performed, that the firſt letter on it, L, is all I could with any certainty determine. The third line begins with NIO, evidently the termination of the name of the emperor to whoſe honour the inſcription was made; and as I do not find any emperor except Licinianus whoſe agnomen gives the dative in NIO, I am perſuaded his name, and not that of Sept. Severus, was inſcribed on this marble pedeſtal, and that his ſtatue was placed on it.

The fate of Licinianus, which I ſhall briefly relate, will account for this eraſement. When Diocleſian and Maximin retired from the toils of government, the Roman empire, unwieldy and degenerate, was divided between Galerius and Conſtantius: to Galerius was aſſigned the Eaſt, Greece, Illyricum, Italy, and Africa; but he afterward contenting himſelf with Illyricum, beſtowed the Eaſt on his ſon Maximian, and Italy on his ſon Aurelius Severus.

Conſtantius had Britain, Gaul, and Spain: to theſe provinces, on the death of Conſtantius, his ſon Conſtantine ſucceeded; about four years afterwards Galerius created Licinianus emperor in Illyricum: theſe two princes, Licinianus and Conſtantine, alike trained to war, and accuſtomed to victory, lived nevertheleſs on good terms with each other ſo long as they had other competitors; but Conſtantine, by the defeat and death of Maxentius, having acquired poſſeſſion of Rome, the imperial city, and of all Italy, would not, on the death of Maximian, allow the claim of Licinianus to that Prince's do-

(*a*) Saggio d'oſſervatione, &c. by Abbate Fortis, Lib. iii. page 21.

minions.

minions. War decided the conteſt; Licinianus, defeated, agreed to conditions which he afterwards broke, and being again repeatedly defeated, was put to death anno 325. During this war, which was proſecuted with unremitted ardour, and the jealous animoſity of rivals for empire and military glory, the ſtatues of the vanquiſhed Prince, according to the cuſtom of the times, were thrown down; and his name eraſed from the inſcriptions which had been made to his honour. This I have no doubt has been the caſe with the inſcription on this pedeſtal (*a*), and the ſtatue of Licinianus, which it ſupported.

The other inſcriptions, except that to Nero, record the names of perſons who have borne offices of dignity in Pola; a Sevir Augustalis, an Aruſpex, a Decurion of Pola, and a Procurator.

The tail-piece is copied from the fragment of a baſſo-relievo, which we found inſerted in the front of a houſe near the Temple, dedicated to Rome and Auguſtus.

The view of Pola was taken from a ſketch by Mr. Stuart.

Vignette to the title page, from a drawing by Mr. Stuart, and is thus deſcribed by him: 'Pythian Crown; the Python, with the tripod, bow, quiver, and lyre of Apollo.'

(*a*) The ſecond line would then be filled with LICINIANO AUGI: third, NIO, &c.

CHAPTER

View of Pola and Amphitheatre

London: Published Jan 1. 1820 by J. Taylor

View of Pola and Amphitheatre

London, Published Jan. 1820 by J. Taylor

CHAPTER I.

Of the Amphitheatre at Pola.

AMONG the remains of antiquity in this place, the amphitheatre, although a ruſticated building, and but rudely finiſhed, may, on account of its magnitude and excellent compoſition, juſtly claim our firſt notice, (*a*). The plan, on which it is erected, is an ellipſis, whoſe longeſt diameter lies nearly north and ſouth, and meaſures four hundred and thirty-ſix feet ſix inches and four-tenths; its ſhorteſt three hundred and forty-ſix feet two inches; and where the building is leaſt ruined, its height is ninety-ſeven feet. It is placed without the city, on the weſtern declivity of a hill, which a little below its ſurface is a ſolid rock. The architect has availed himſelf of this ſituation to leſſen the expenſe that building ſo ſpacious an edifice would have required, if, like the Coliſeum at Rome, it had been erected on level ground, as will be ſhewn in the deſcription of the third and fourth plates: at preſent it will be ſufficient to remark, that his economy has not diminiſhed the dignity of its principal aſpect, which looking weſtward, towards the ſea, is ſeen at a conſiderable diſtance by thoſe who ſail along the coaſt, and preſents a ſtately object to thoſe who enter the port, improving on them continually as they approach the city. It is now called L'Arena. On a ſtone in the front is an inſcription, in honour of a perſon of the noble Venetian family of Emo; but neither the benefit he conferred, nor the office he bore, are therein mentioned (*b*).

(*a*) It was not improbably built by Dioclefian, or Maximin. The paſſion for building revived under thoſe emperors: baths at Rome, at Carthage and Milan; the amphitheatre at Verona; the palaces at Aquileia, Breſcia, and Salona, or Spalatro: thoſe laſt efforts of expiring genius and decaying empire, were the productions of that time, when Illyricum became the ſeat of empire. This conjecture is rendered more probable by the unfiniſhed ſtate in which the more entire part of the amphitheatre remains at this day.

(*b*) ANTIQVISSIMVM. VRBIS. AMPHITHEATRVM
GABRIELI. EMO. PETRI. FILIO. VENETO. SENATORI
OPTIMO-AC. PRECLARISSIMO-VNI
VERSA. POLÆ. CIVITAS. PERPETVÆ
OBSERVANTIÆ. MONVMENT DICAVIT
MDLXIIII.

PLATE I.

A View of the Weſtern Side of the Amphitheatre.

The figures on the foreground repreſent Sclavonians waſhing the clothes of their families in the ſea: this we were told is an operation ſeldom performed oftener than once or twice a year. At a diſtance is a cart drawn by two oxen; in it is a great tub, and two men are employed filling it with water from the antient baſon mentioned in the preceding pages: the two men approaching the ſhore in a boat are going for water to the ſame place; and a man on horſeback is driving his cattle there to drink.

PLATE II.

A View of the Inſide of the Amphitheatre.

Part of the town and fortreſs appear through the arches towards the left; and through thoſe in front is ſeen an extenſive view of the harbour. The figures on the foreground require ſome explanation. I had almoſt finiſhed the painting of this view, and was at a loſs for a ſubject that might with propriety be introduced on this unfrequented ſcene, when unexpectedly the ceremony here repreſented was performed directly in my view and hearing. The occaſion of it was a melancholy one: a diſeaſe had for ſome time raged among the ſheep, great numbers died, and their fleſh was deemed ſo unwholeſome, and their numbers ſo diminiſhed, that an edict was publiſhed which prohibited the eating of mutton. In this calamity ſome Sclavonian ſhepherds, alarmed at the ruin that threatened them, drove the poor remains of their flock into the amphitheatre, and immediately after them followed a friar of St. Antonio holding an aſpergillum or bruſh fixed to the end of a wand. The bruſh is of hog's hair, and is ſet on in the form of a croſs: he was attended by a boy, who carried a pot of holy water. On his arrival, the ſhepherds fell devoutly on their knees, and the friar repeating ſome prayers, dipt his bruſh in holy water, and ſprinkled it plentifully on the ſheep, which being ſtartled at the cold water thrown on their faces, and at the motion of the aſpergillum, ran off frightened. At this the dogs were alarmed, and were with difficulty withheld from flying at the friar. The ſimplicity and devotion of the poor ſhepherds; the ſcampering of the ſheep; the barking of the dogs, and the ſolemn deportment of the friar, rendered this a very animating and intereſting ſcene. On the ground lie a muſket, hatchets, and daggers, weapons without which the Sclavonians are never ſeen abroad.

PLATE III.

A Plan of the Amphitheatre.

A. A. the area; *B.* the podium; *C. C.* the ſpace occupied by the ſeats.
D. D. the priſons in which the animals were kept.
E E. the ſtair-caſes.

The whole circumference is divided into ſeventy-two arches. The two at the extremities are the wideſt and higheſt. The ſpace between the contraforti, as Serlio calls them, though in reality they are the ſtair-caſes, has two orders of voids. On the weſtern ſides there are four ranges of voids one above the other, viz. firſt doors; ſecond arches, third arches, fourth windows: theſe are continued on that ſide for the ſpace of fifteen arches, when, becauſe of the riſing ground, the lower range of voids is diſcontinued

diſcontinued on each ſide; and there remain only three, which are continued on the northern end, ſo as to include the great arch; and on the ſouthern end, which is next the city, they include the great arch and three arches beyond it, where again the hill riſes to ſuch a height as to occupy the ſpace of another range of voids, and the remaining part, or eaſtern ſide of the amphitheatre, has only two ranges of voids; beſides this the natural declivity of the hill at a ſmall diſtance from the ſurface is cut into ſeats from the area to the top of the ſecond order, for near all the eaſtern half, and the expenſe of building priſons, corridors, ſtair-caſes, &c. thereby ſaved. On the other ſide we find they were built to the ſame height, with very maſſive and thick walls, contrary to the opinion which ſuppoſes the inſide of this fabric to have been all of wood.

In each of the contraforti were two flights of ſtairs, ſo contrived, that thoſe who aſcended the one, never could meet thoſe who deſcended the other; and there was in each room enough for two perſons to paſs abreaſt of each other.

PLATE IV.

Elevation and Section of the Amphitheatre.

Fig. 1. The elevation of the weſt-ſide looking towards the port.
Fig. 2. A ſection of its ſhorteſt diameter.

The preceding deſcriptions are by Stuart; the following are by the preſent Editor.

PLATE V.

Fig. 1. Side elevation of the contraforte, with a ſection of the wall of the amphitheatre.
Fig. 2. Longitudinal ſection of the upper part of a contraforte: marks of the line of the ſteps are ſtill viſible. The windows are of ſtone, and appear to be the original ones: no other notice occurs of the ſmall chambers at the top, and their purpoſe is not very intelligible.
Fig. 3 External mouldings at the ſummit of the contraforte.
Fig. 4. Plan and
Fig. 5. Section of the walls immediately ſurrounding the arena. Theſe walls form what is called the podium in the deſcription of the plan.

PLATE VI.

Fig. 1. Plan of one of the contraforti, ſhewing the arrangement of the ſtair-caſes.
Fig. 2. Tranſverſe ſection of ditto.
Fig. 3. Longitudinal ſection towards the body of the amphitheatre, with the ſteps reſtored.
Fig. 4. Section through the outer wall of the amphitheatre, the remaining fragments of the priſons, and the podium.

PLATE VII.

Baſement Story.

Fig. 1. Plan.
Fig. 2. Elevation. The piers vary as is here ſhewn, and it would ſeem were intended to do ſo, as we can hardly ſuppoſe ſo much maſonry built up and cut out afterwards.

PLATE

PLATE VIII.

Mouldings of the Baſement Story.

The upper cavetto ſeems to occur only in the four centre piers; in the others the faſcia occupies the whole ſpace, as ſhewn in the preceding plate.

Fig. 1. Elevation.
Fig. 2. Section.

PLATE IX.

Firſt Order.

Fig. 1. Plan.
Fig. 2. Elevation.

A few of the pedeſtals are moulded as at *A*; but the greater number are plain like *B*; the number of courſes of ſtone in the piers varies from four to ſix.

PLATE X.

Mouldings of the firſt Order.

Fig. 1. Baſe, capital, and entablature.
(The ornamented pedeſtal is here introduced.)
Fig. 2. Baſe of the pedeſtal.
Fig. 3. Impoſt moulding of the arch.

PLATE XI.

Second Order.

Fig. 1. Plan.
Fig. 2. Elevation.

PLATE XII.

Mouldings of the Second Order.

Fig. 1. Plinth, capital, and entablature.
Fig. 2. Impoſt moulding.

PLATE XIII.

Third Order.

Fig. 1. Plan.
c c are the holes in the plinth to admit the poſts of the velum.
d d holes apparently intended to receive timbers; their ſituation is marked by the letter *b*, in the ſection of the wall, fig 1, plate 5; they favour the idea that the internal of the building was partly of wood.
Fig. 2. Elevation.

The

The top of this is a ſingular finiſh for a building; but I cannot find any thing in Stuart's papers to juſtify the ſuppoſition of any mouldings above: the reaſon of ſuch an arrangement is not apparent; and nothing like it occurs in any other amphitheatre.

a. a. are ſpouts to carry off the water.
b. b. grooves to receive the poſts of the velum.

PLATE XIV.

Mouldings of the Third Order.

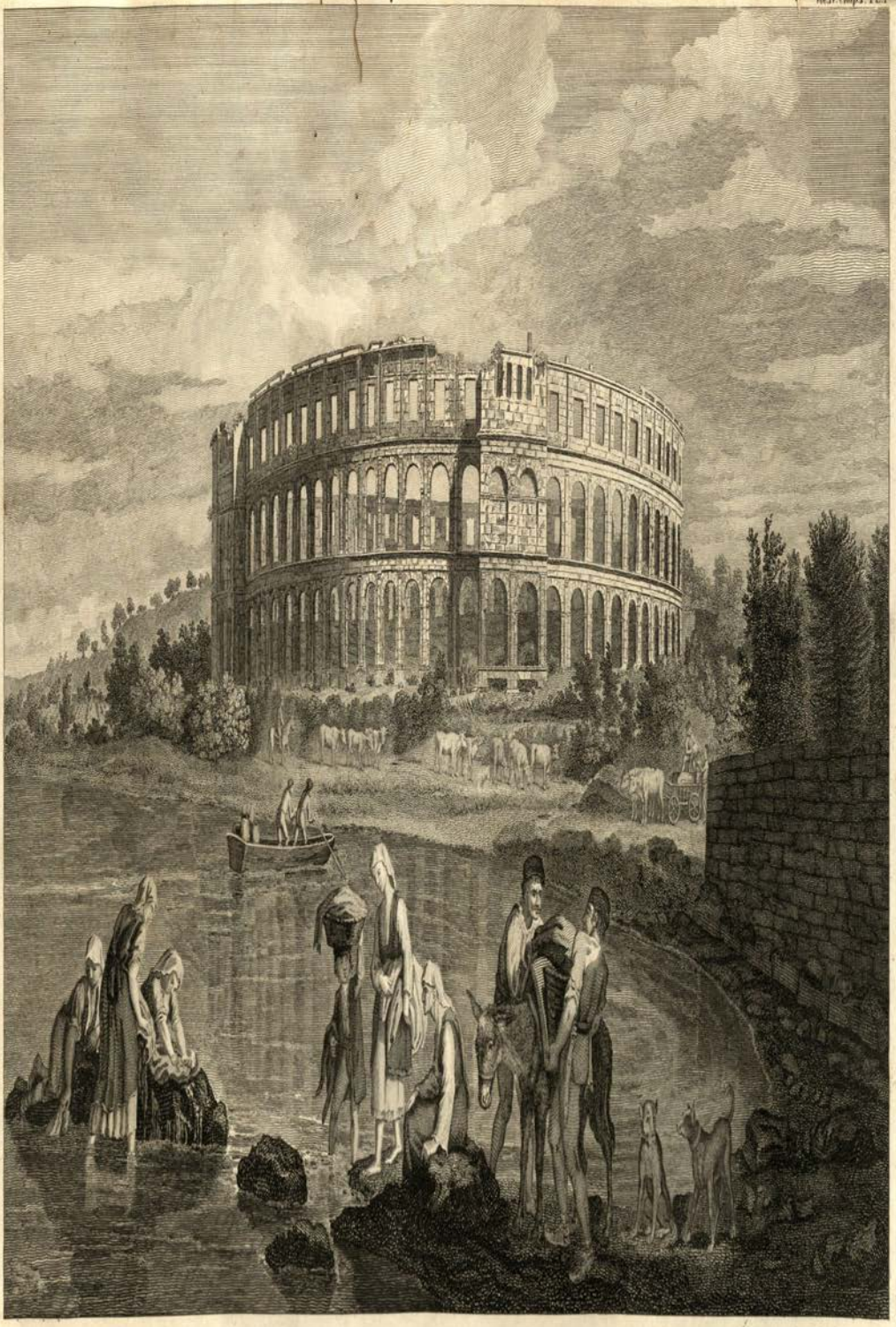
Fig. 1. Plan of the gutters.
a. holes apparently to receive timbers; their poſition is marked by the letter *a*, fig. 1, in the ſection of the wall in plate 5.
b. pilaſters continued to ſupport the two upper courſes.
c. openings through the cornice for the uprights of the velum.
d. gutters.
e. Spouts with triangular openings to carry off the water.

The holes render it not improbable that this amphitheatre had a portico at the upper part, as is directed by Vitruvius in theatres, but of which I believe no veſtiges remain in any exiſting ruin. The gutters alſo indicate ſomething of the ſort, being apparently intended to convey water from its roof.

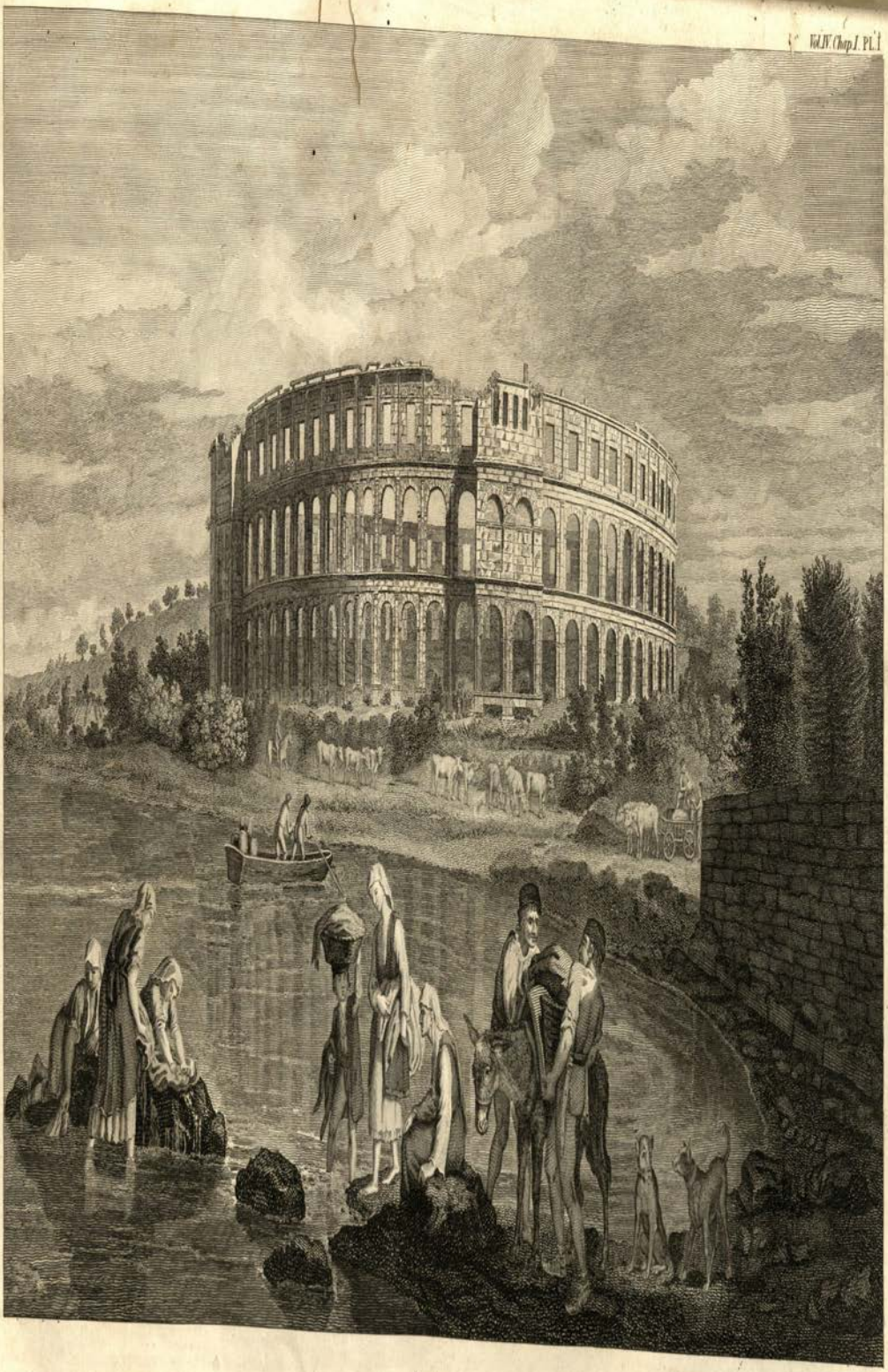
Fig. 2. Mouldings of the order; the cornice is ſingular: *a a* rain ſpouts.
Fig. 3. Section of the cornice through the opening for the poſts of the velum; the dotted lines ſhew the gutters.
Fig. 4. Section of the plinth with the ſocket to receive the poſts.

The head-piece of this chapter is a copy from part of a frieze, placed with other fragments in the front of a houſe in the principal ſtreet of Pola.

From another houſe in the ſame ſtreet is copied the ſphinx guarding a cinerary urn, which ſerves for the tail-piece: this laſt is of much the fineſt workmanſhip.



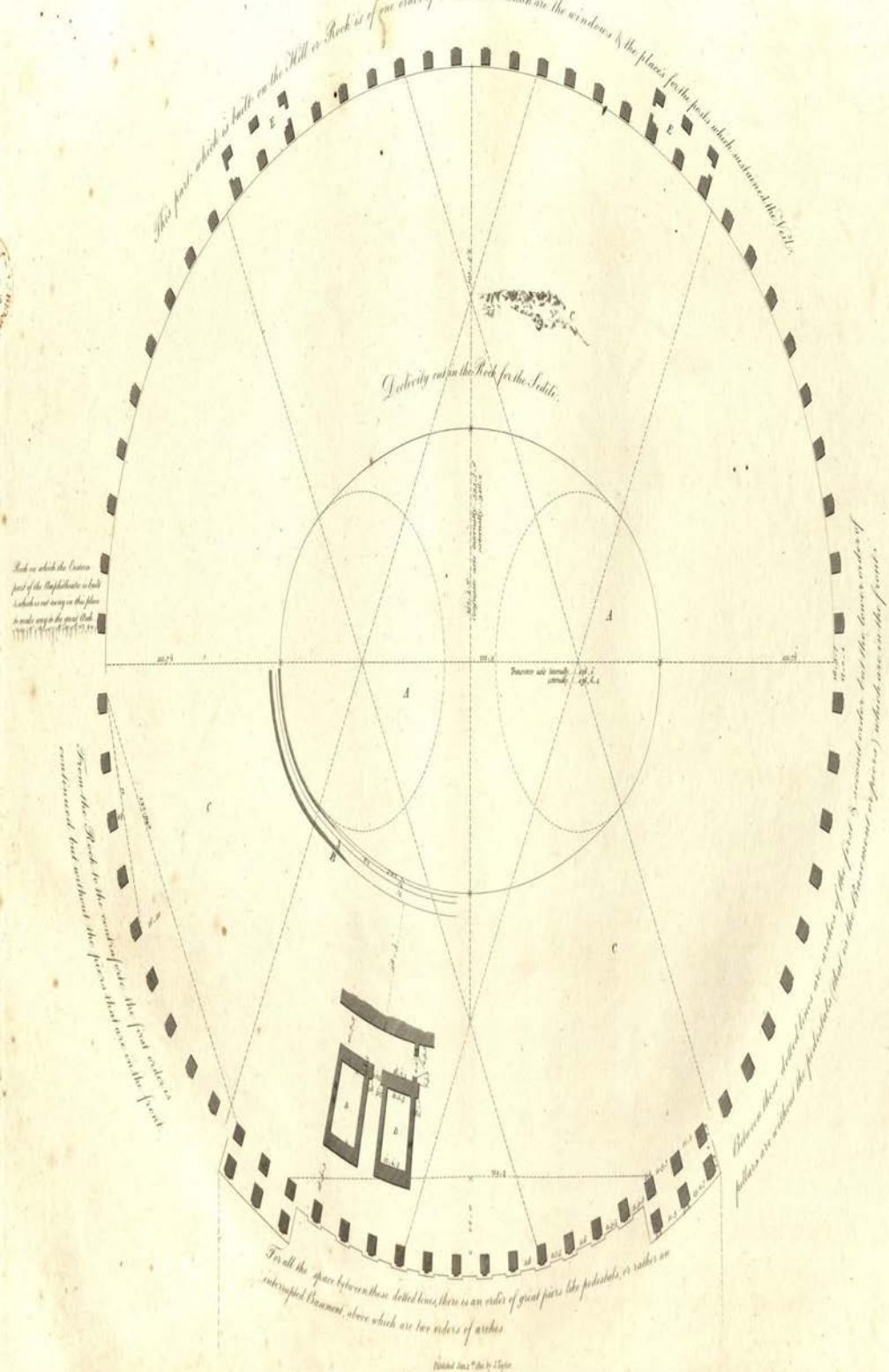
Amphitheatre at Pola



Amphitheatre at Pola

Internal View of the Amphitheatre at Pola

PLAN OF THE AMPHITHEATRE OF POLA


The parts which are built on the Hill or Rock is of one order of Arches above which are the windows & the places for the poles which sustained the Velum
Gallery cut in the Rock for the Soldiers
Rock on which the Exterior part of the Amphitheatre is built which is not seen in this plan to make way to the great Arch
A
A
C
C
Transverse axis internally
Transverse axis externally
From the Rock to the underside the first order is entirely and without the pieces that are on the front
For all the space between these dotted lines there is an order of great piers like pedestals, or rather an uninterrupted Basement above which are two orders of arches
Between these dotted lines are orders of the first & second order but the Cornice and pedestals are without the pedestales which are the Basement supports which are on the front

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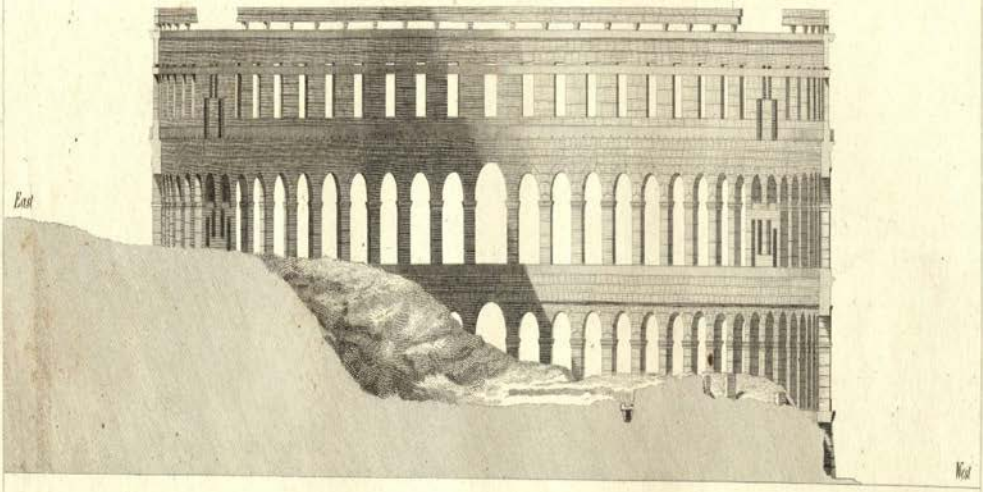

Fig. 2. Transverse Section.

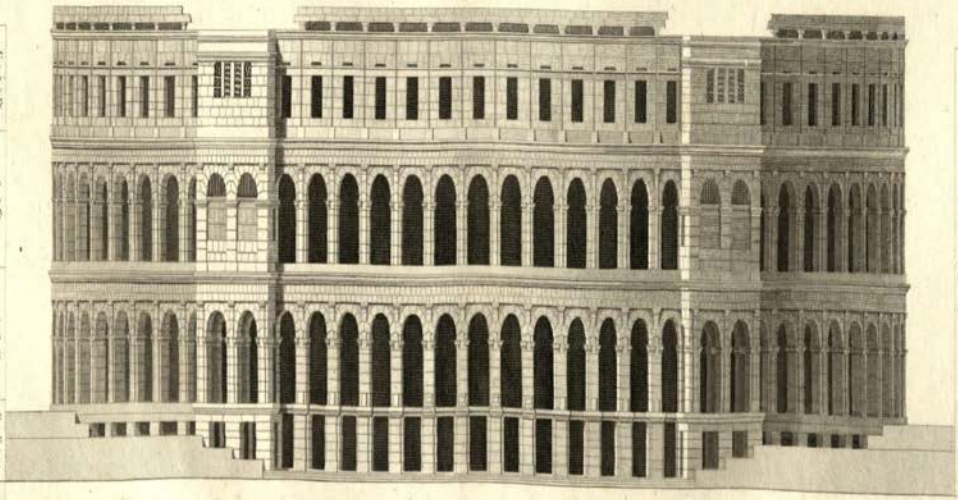

Fig. 1. West Elevation.

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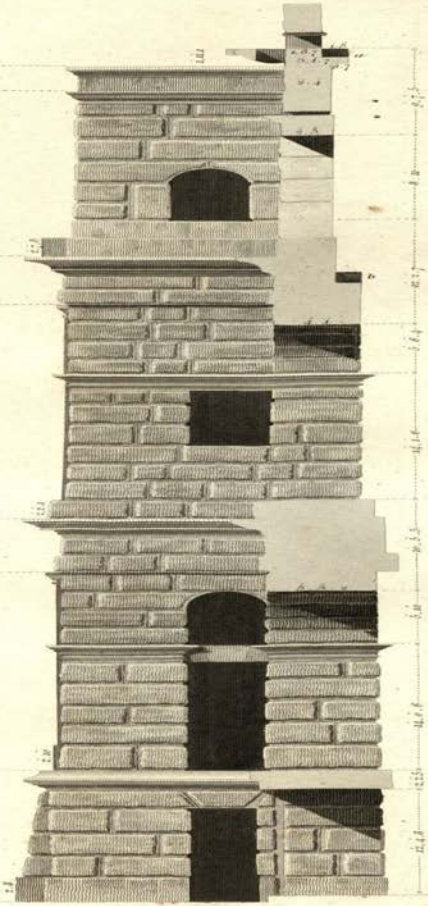

FIG. 1

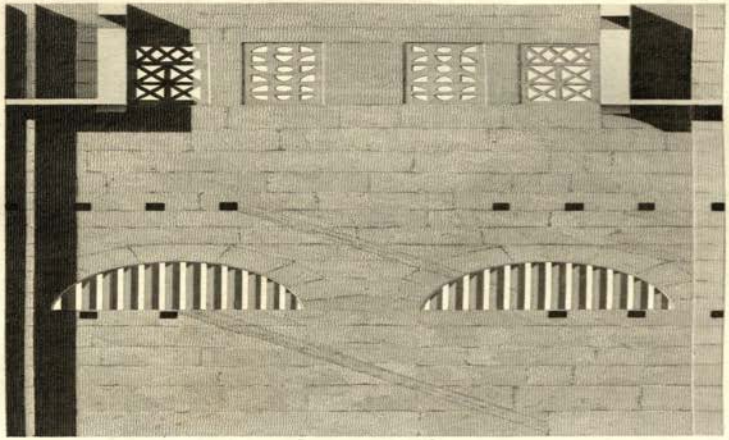

FIG. 2

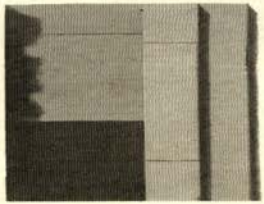

FIG. 4

FIG. 5

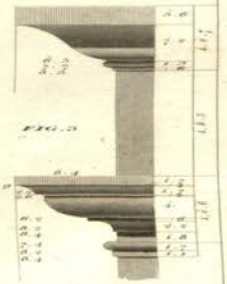

FIG. 3

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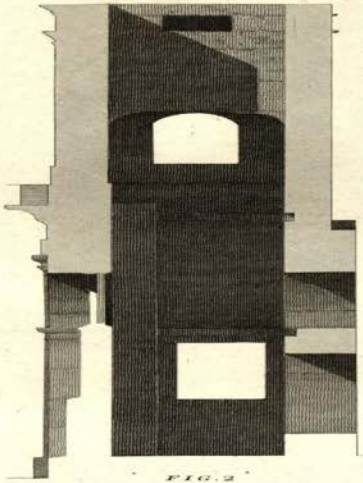

FIG.2

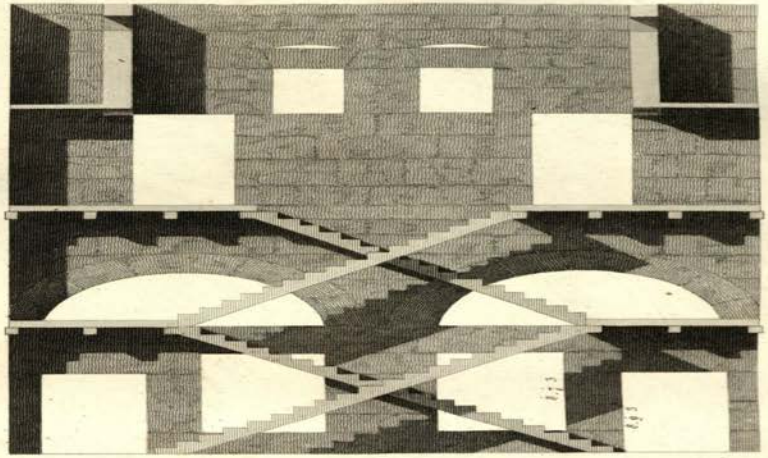

FIG.3

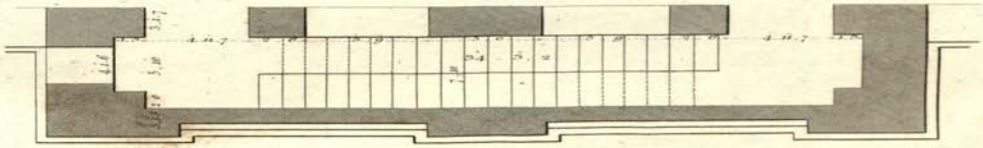

FIG.1

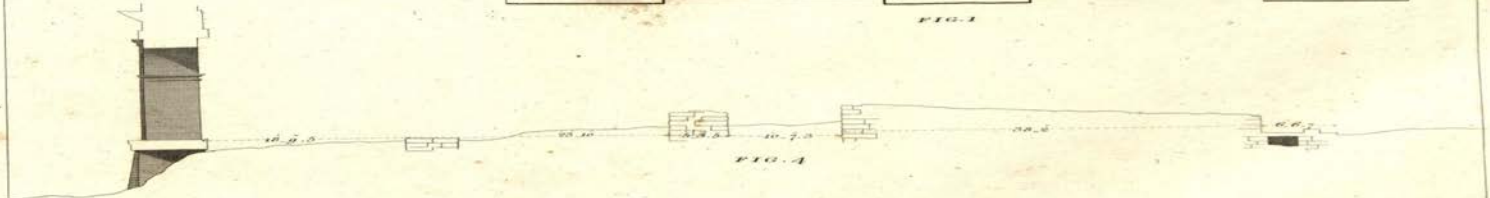

FIG.4

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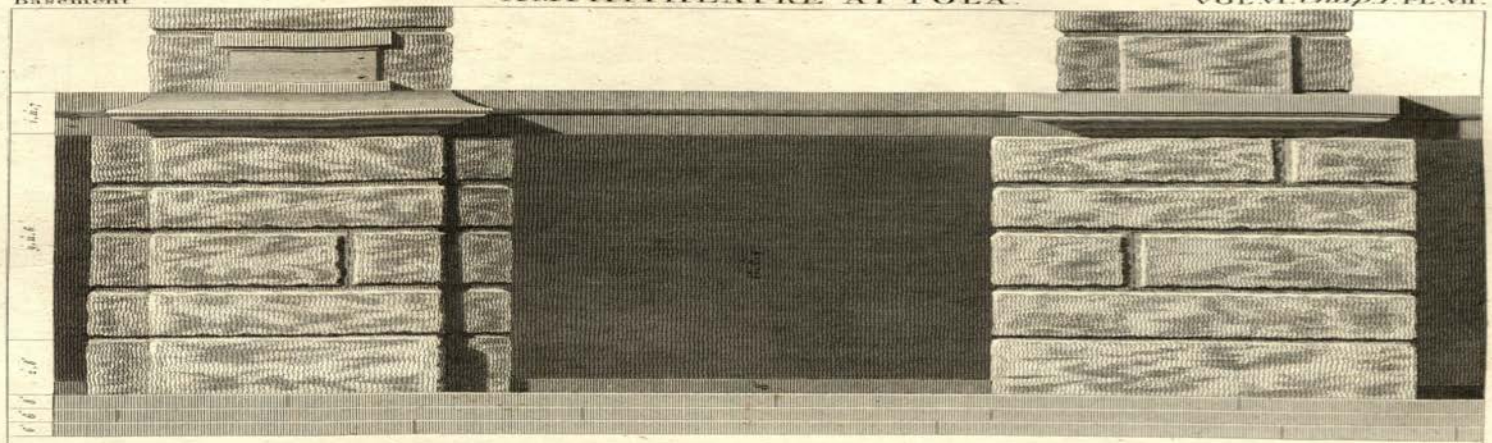

FIG. 2

FIG. 1

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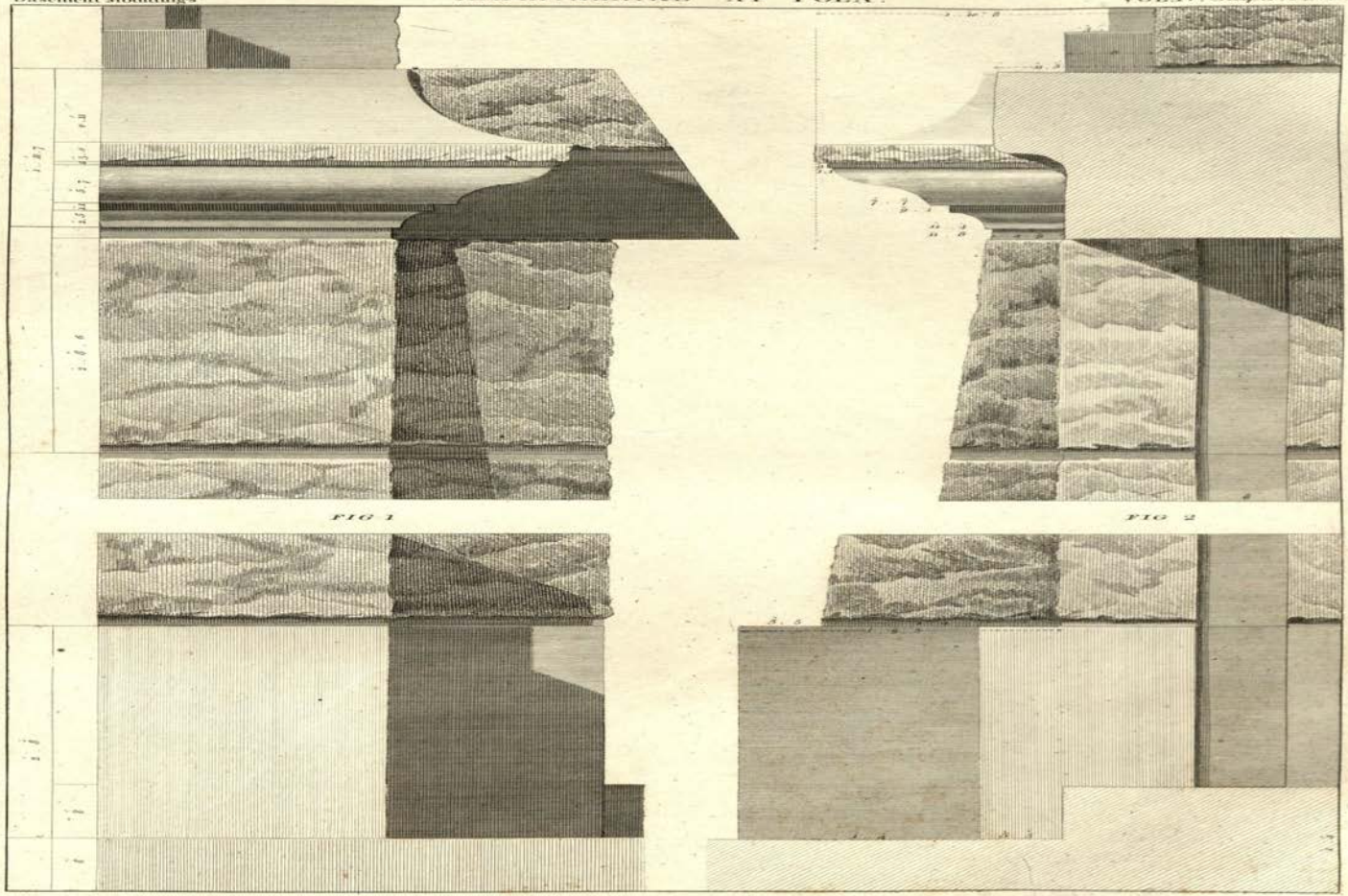

FIG 1

FIG 2

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AMPHITHEATRE AT POLA

FIG 2

FIG 1

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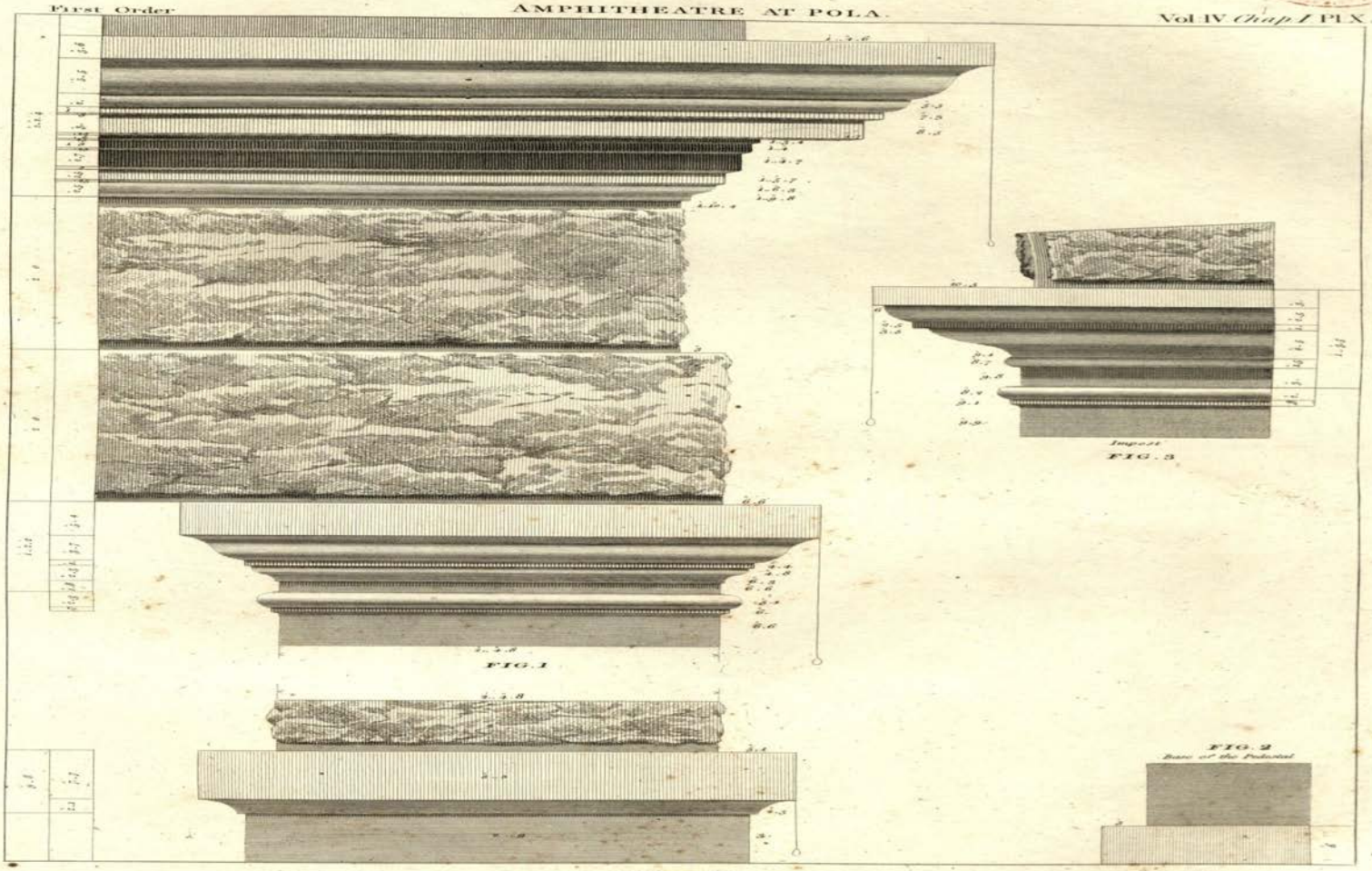

FIG. 1

FIG. 2
Base of the Pedestal

FIG. 3
Impost

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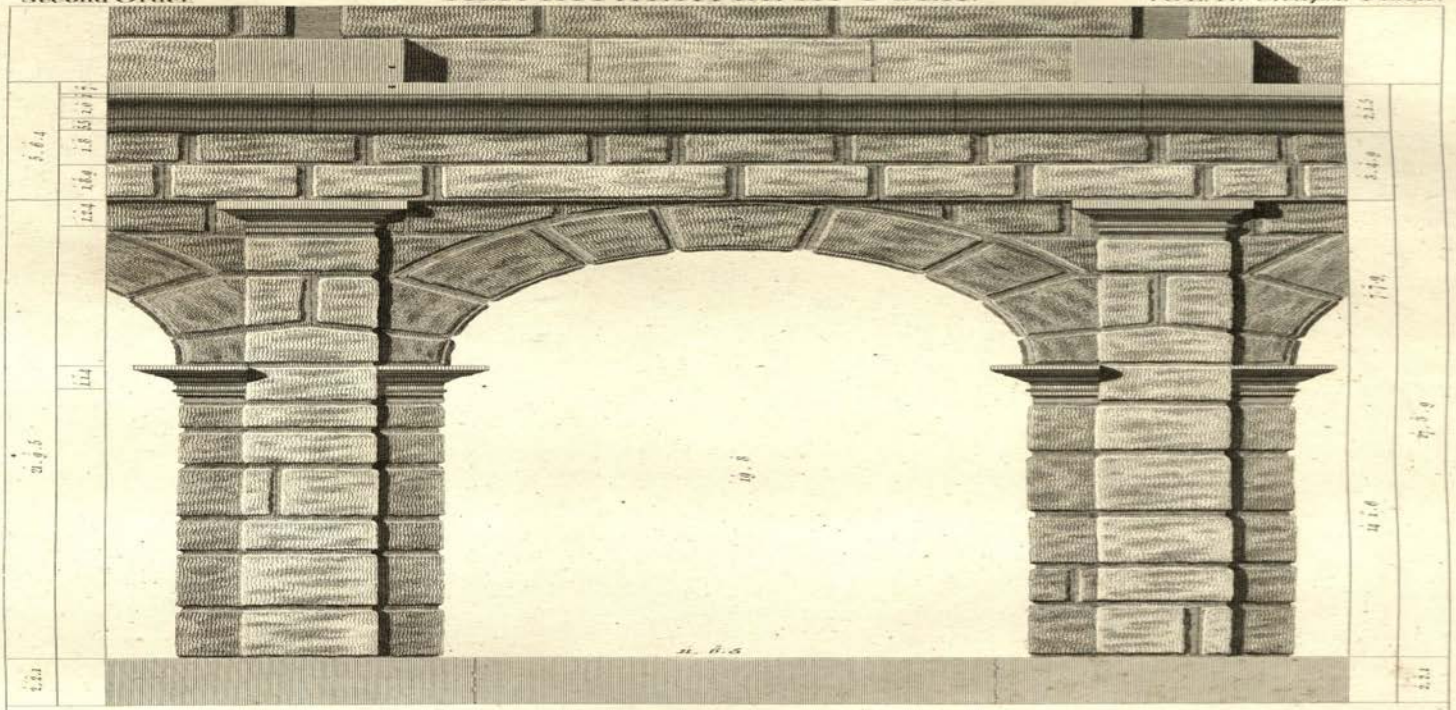

FIG. 2

FIG. 1

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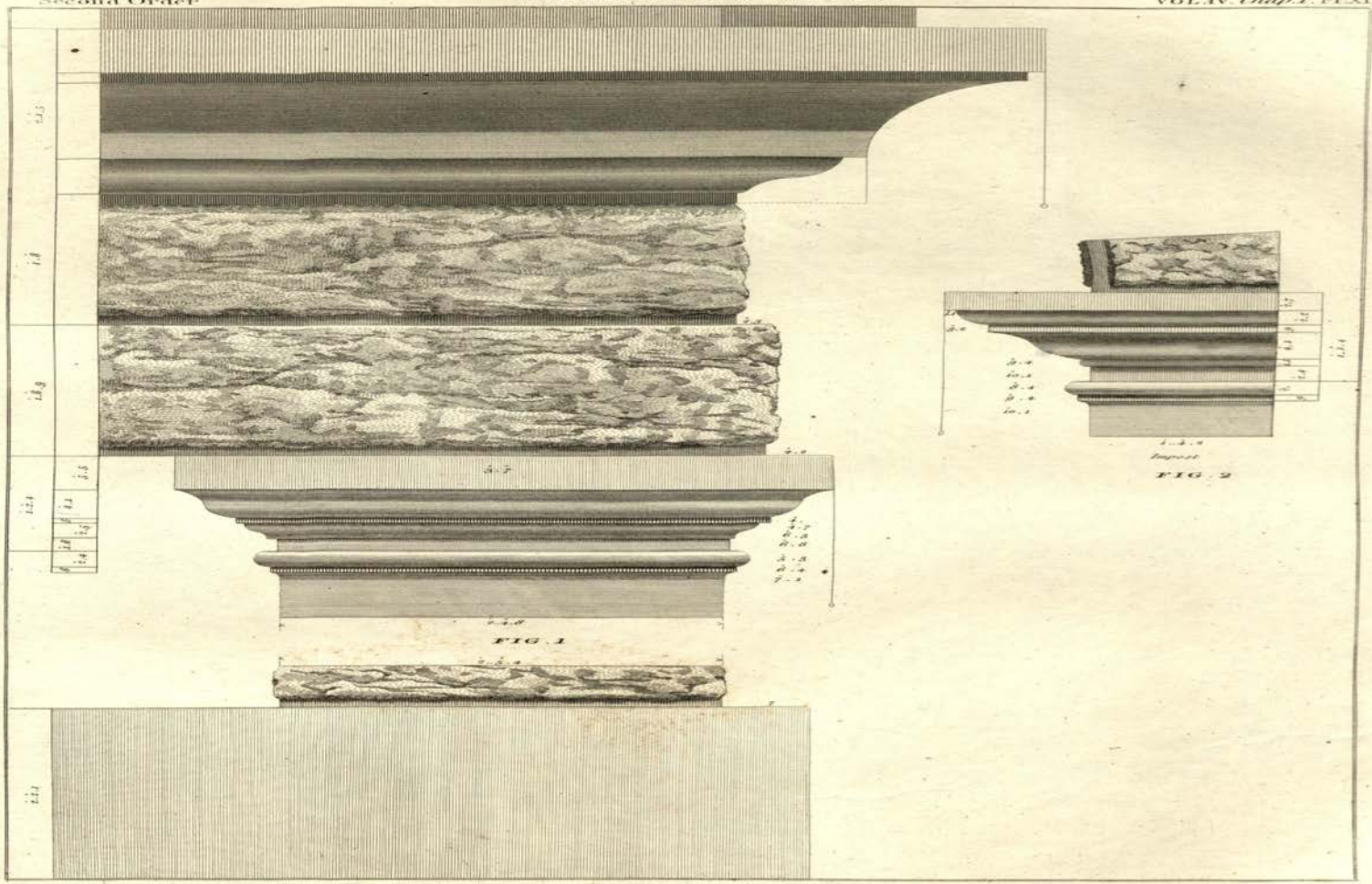


FIG. 1

FIG. 2

London Published Jan.ʸ 1.ˢᵗ 1821 by J. Taylor.

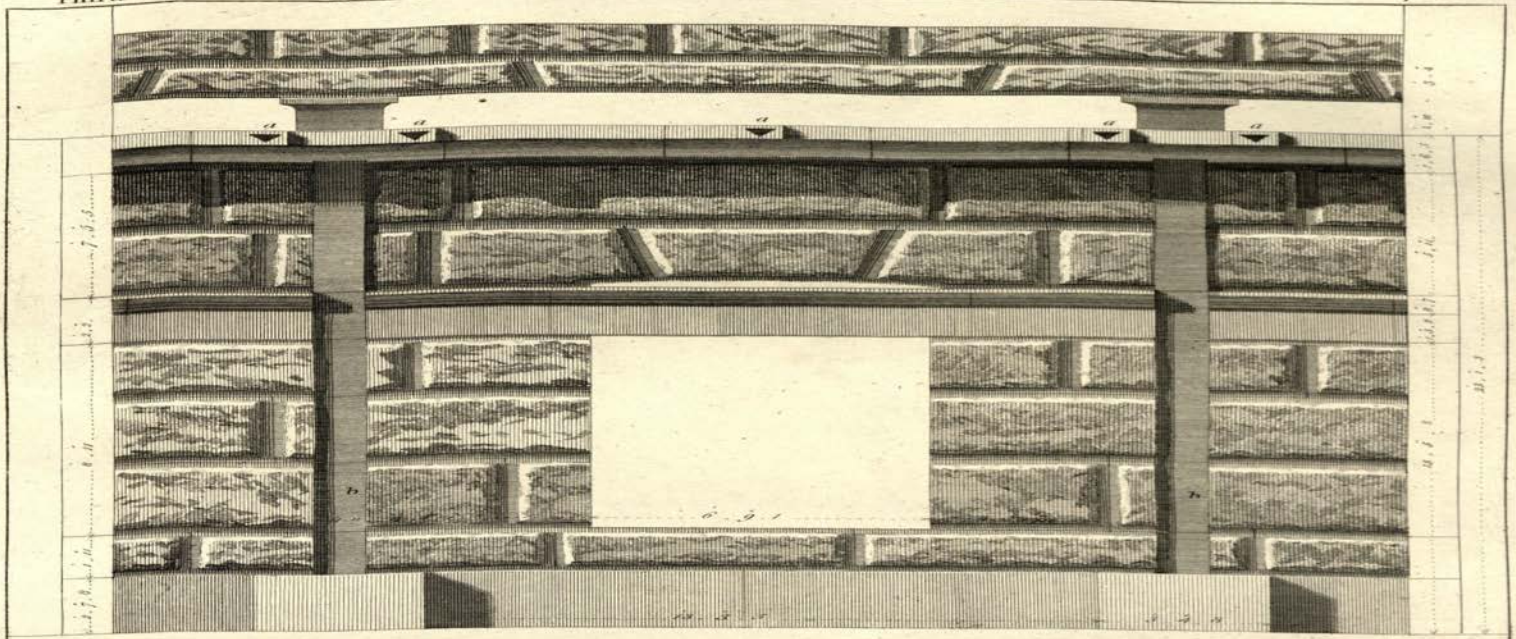
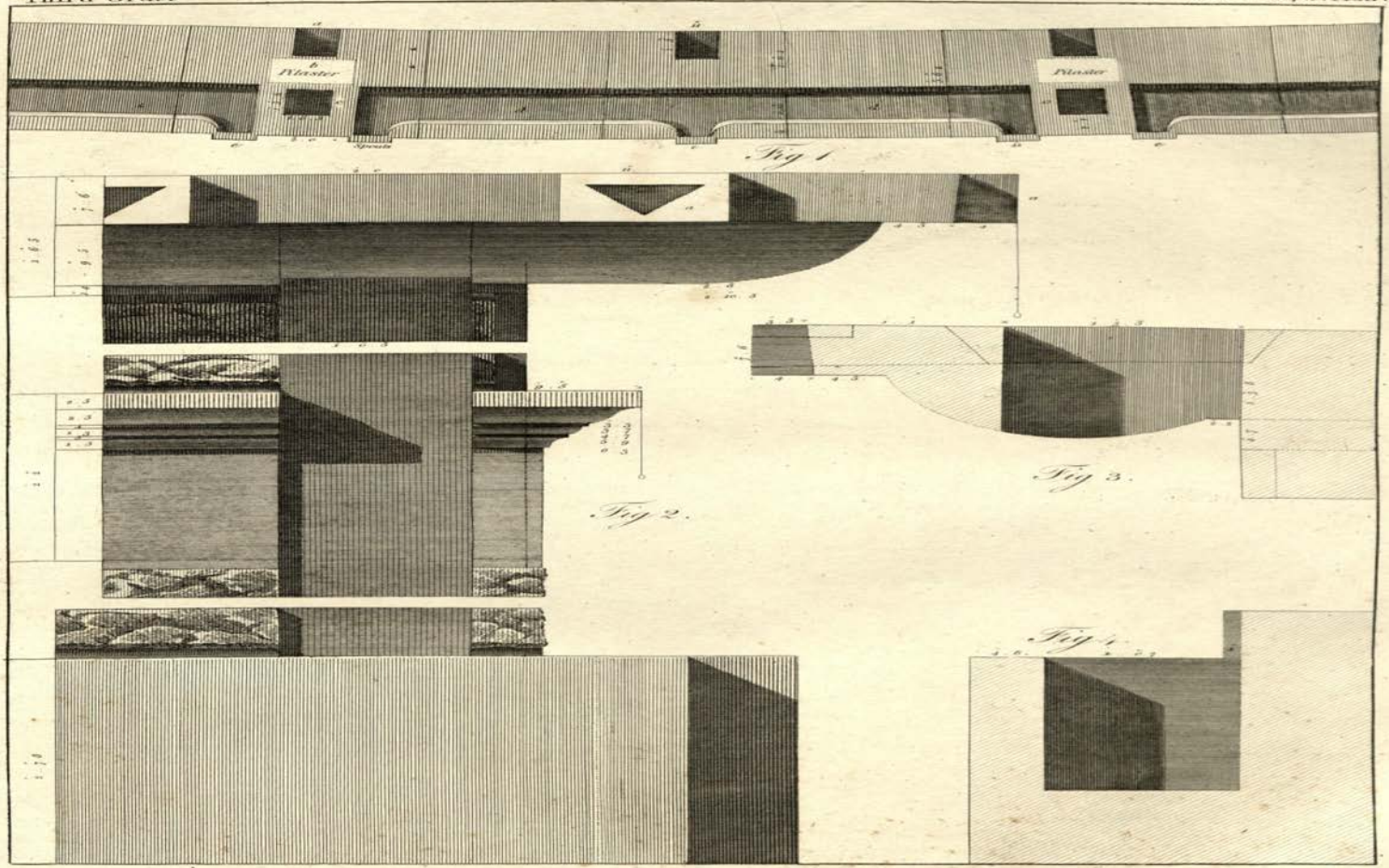


FIG. 2

FIG. 1

Published Jan.ʸ 1.1811 by J. Taylor.



London, Published Jan.y 1st 1826 by J. Taylor.

CHAPTER II.

Of the Temple of Rome and Augustus at Pola.

THE modern piazza or market-place of this city, occupies part of the ancient forum; here we ſtill ſee the ruins of two temples of Corinthian architecture, the moſt beautiful remains of the ancient ſplendour of Pola. By their preſent appearance it is evident that they were exactly alike, as well in ſize as in ornament, the porticos of both having ranged in the ſame line, and they have once been the principal ornament of that ſide of the forum which faced its entrance from the port; they are about ſeventy feet aſunder; the interval is filled at preſent by an uncouth building, in which the Proveditore reſides, and is called his palace: one of theſe temples was dedicated to Rome and Auguſtus; the other, now transformed into the kitchen and ſtables of the Proveditore, was, if we may credit the tradition of the place, dedicated to Diana, for whoſe divinity the preſent inhabitants ſtill ſeem to retain ſome veneration, as *per Diana* and *per Diana di Gieve* we obſerved to be their common, or it may be ſaid, their converſation oath. The Temple of Rome and Auguſtus is by much the moſt entire of the two, and a deſcription of it will render any account of its companion unneceſſary: it has been publiſhed by Palladio, but Deſgodetz, who has diſcovered ſome errors in the delineations of that excellent architect in other buildings, might here have found a more ample field for criticiſm.

The mouldings are accurately wrought, and the foliage of the capitals, frieze, and modillions, have a richneſs and delicacy ſcarcely ever ſurpaſſed in works of the Auguſtan age.

PLATE I.

A View of the Front of the Temple.

The ſteps ſeen in this view are a modern addition: the figures on them are inhabitants of Dignano; thoſe in the foreground are of Pola, in the ordinary dreſs of the place. The fiſherman has a ſteel-yard in his hand, for that, and not ſcales, is here generally uſed. The pedeſtal in ſhadow, on the left-hand, directly faces the portico of the Temple, and may have ſupported a ſtatue. The building on the right-hand is the priſon.

PLATE II.

A View of the back Part of the Two Temples.

The neareſt is that of Auguſtus. The building between the Temples is the back of the palace of the Proveditore; the door, near which a Sclavonian centinel ſtands, is that of the guard houſe; the men near him are playing at bowls. The other figures are a Sclavonian ſoldier talking to a young woman, and a Poleſe woman driving an aſs.

PLATE III.

Plan of the Temple.

PLATE IV.

Elevation of the Portico of the Temple.

The ſhafts of the columns are of a very beautiful marble, and the baſes it will be obſerved have no plinths. The letters of the inſcription in the frieze have been of metal, inſerted in the ſtone, and projected beyond the ſurface; they are all wanting; but the holes in which they were fixed remain; the inſcription has been miſcopied by Palladio. In the tympanum of the pediment is ſunk a circular channel, in which a medallion of bronze has been fixed, as is evident by the greeniſh tinge in ſeveral parts of the circle.

PLATE V.

The elevation of the ſide of the Temple.

PLATE VI.

Fig. 1. The capital and entablature of the columns.
Fig. 2. Section of the capital.
Fig. 3. Soffit of the corona.

PLATE VII.

Outlines of the preceding plate with the dimenſions.

PLATE VIII.

Fig. 1. Plan and
Fig. 2. Angular elevation of the capital.

PLATE

PLATE IX.

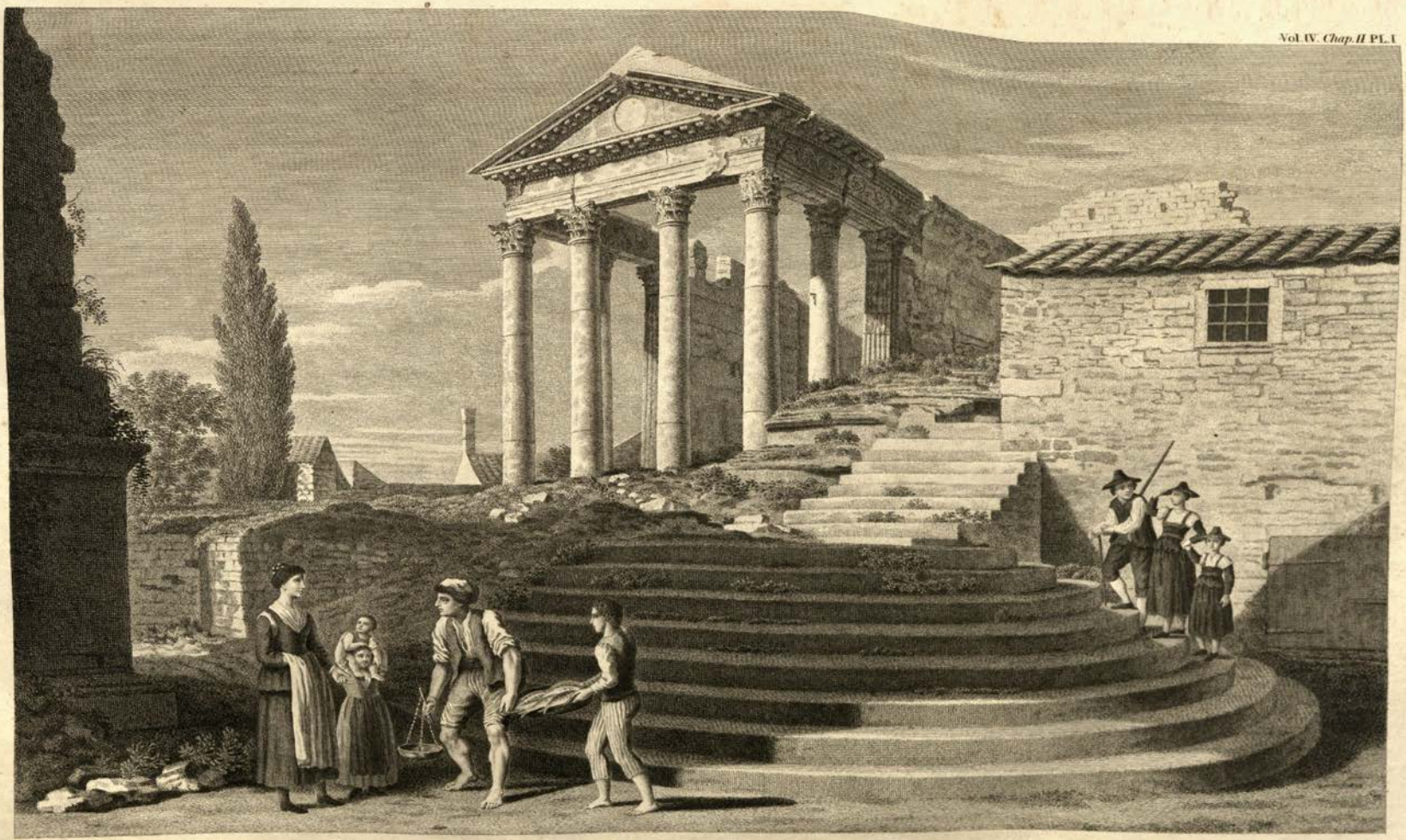
The Baſe and Pedeſtal of the Columns.

PLATE X.

Fig. 1. The capital of the pilaſters or antæ.
Fig. 2. The ſection of the capital.
Fig. 3. The plan of the capital reverſed, and ſoffit of the architrave.
Fig. 4. The baſe of the pilaſter.

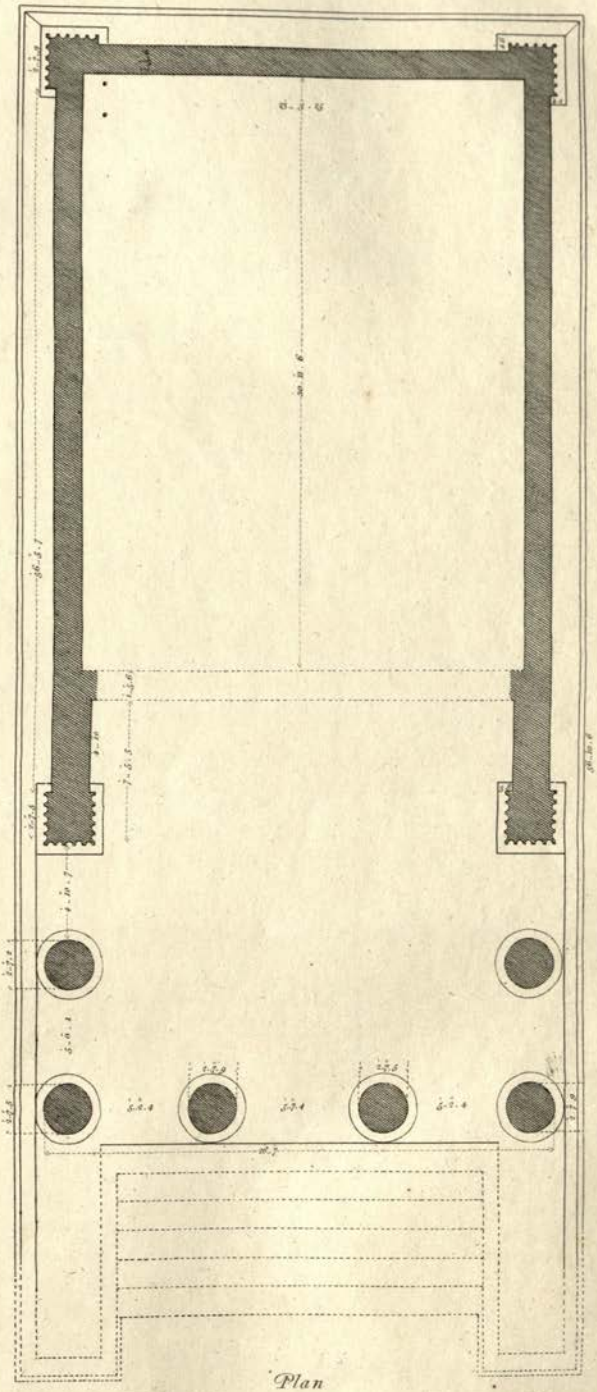
The head-piece of this chapter exhibits a part of the very elegant ornament in the frieze of the temple on a larger ſcale.

The tail-piece is copied from a medal of Auguſtus on a ſurmiſe that ſomething like it was the medallion in the pediment before mentioned.



Temple of Rome & Augustus at Pola

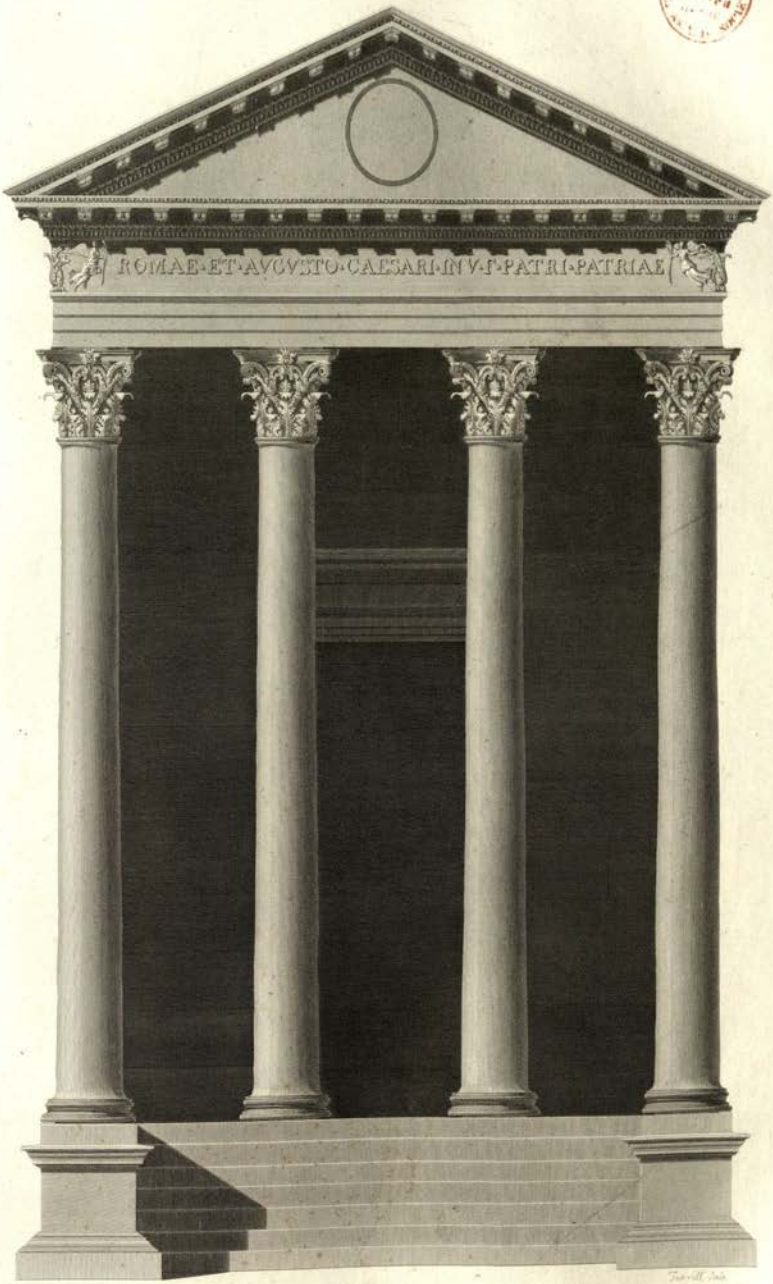
Back of the Two Temples at Pola



Plan

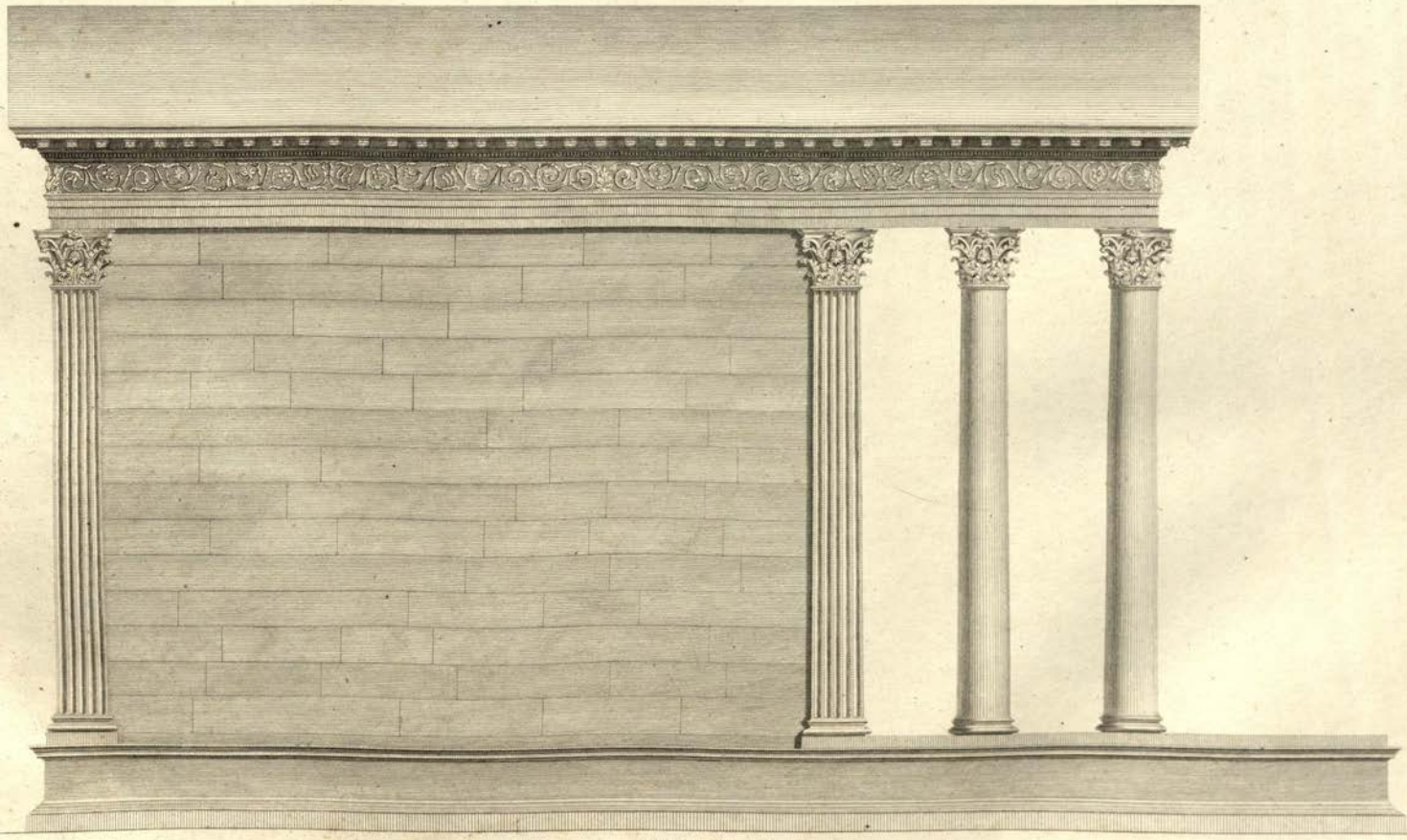
London. Published Jan.ʳʸ 1ˢᵗ 1820. by J. Taylor.

TEMPLE OF ROME AND AUGUSTUS AT POLA



Front Elevation

Published by J. Taylor Jan. 2. 1810.



Side Elevation.

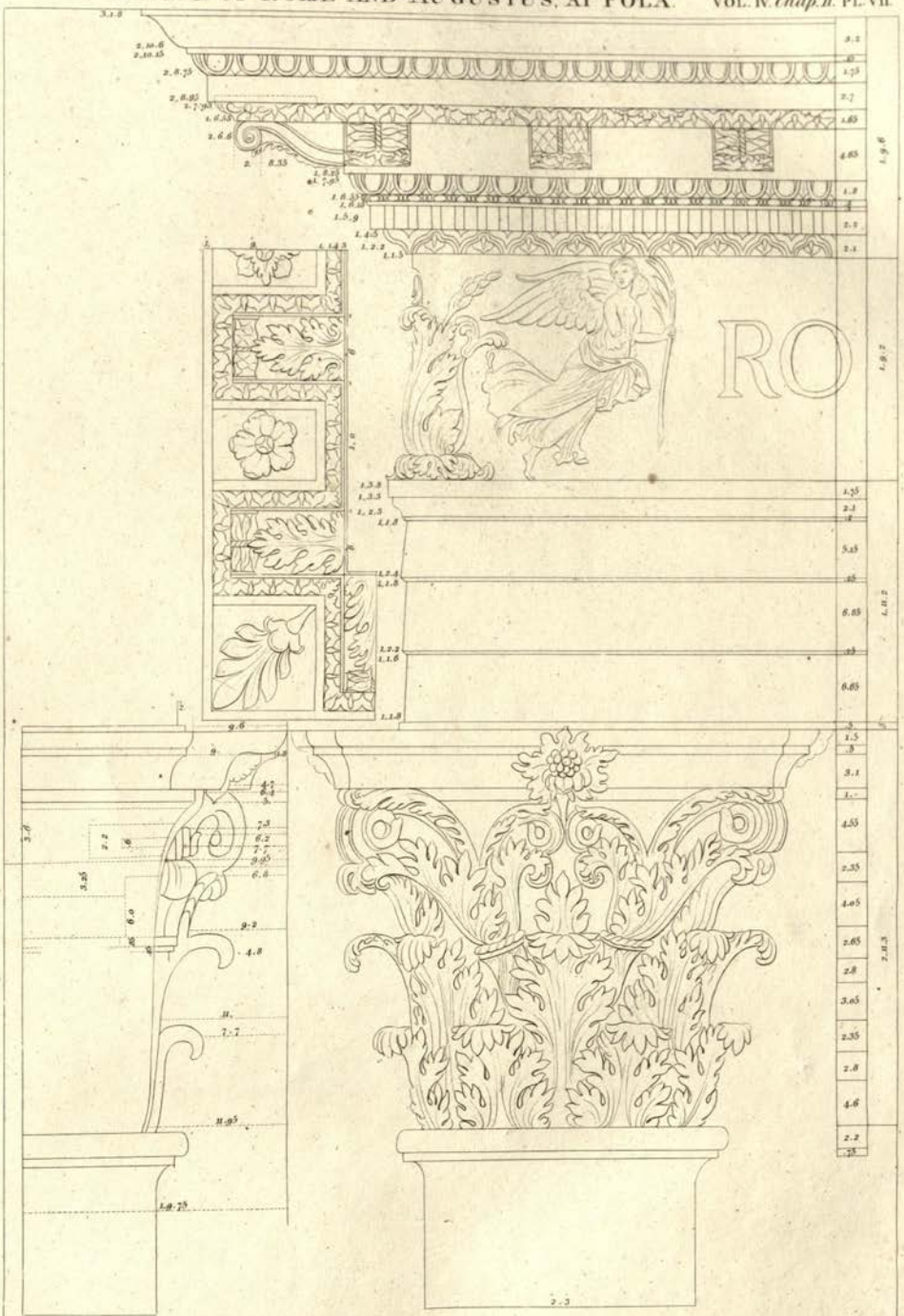
Published June 1, 1822 by J Taylor.

FIG. 3

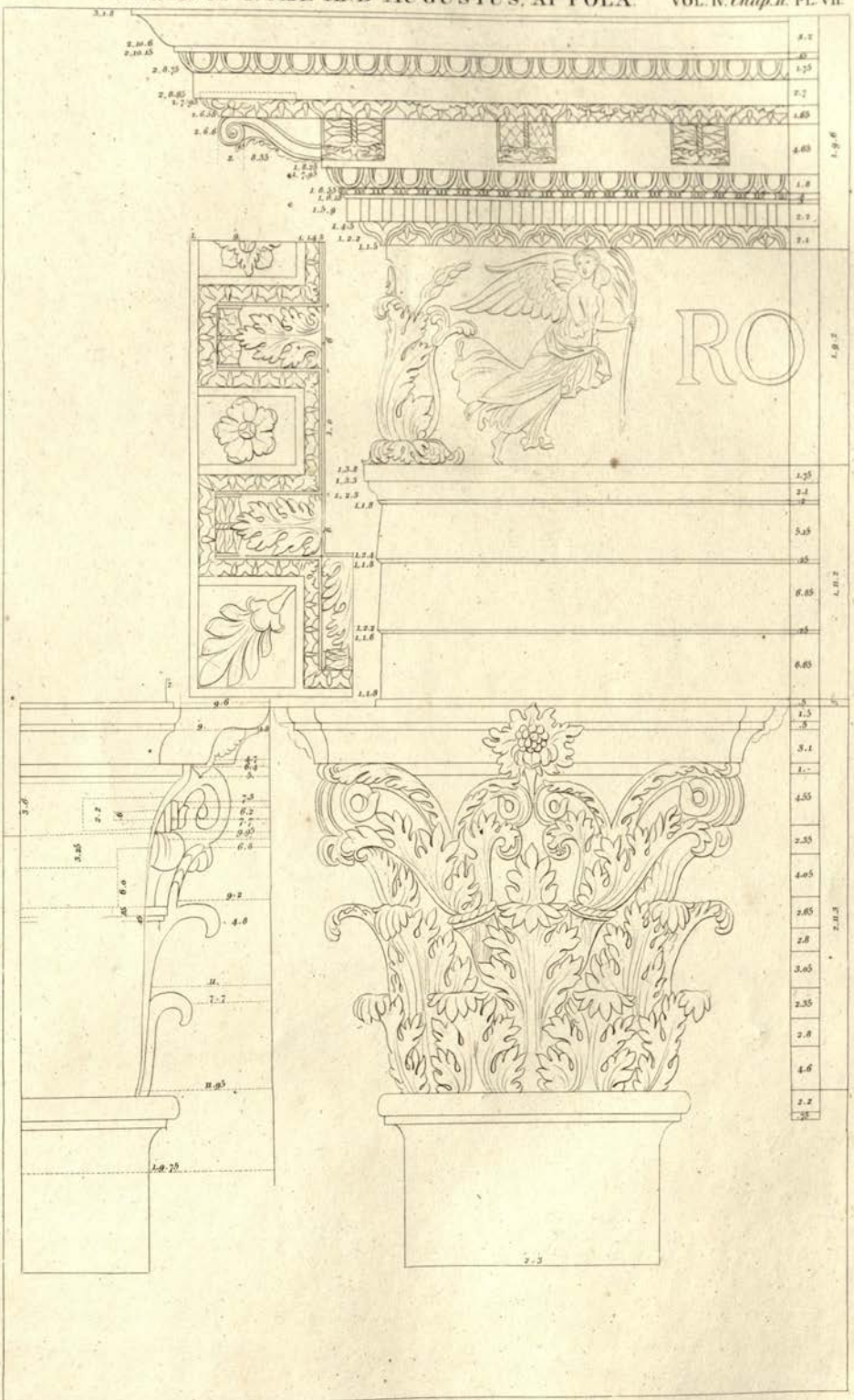
FIG. 2

FIG. 1

London. Published Jan. 1st 1830. by J. Taylor.



London. Published Jan. 1st 1820, by J. Taylor.



London. Published Jan. 1st 1820. by J. Taylor.

FIG. 1

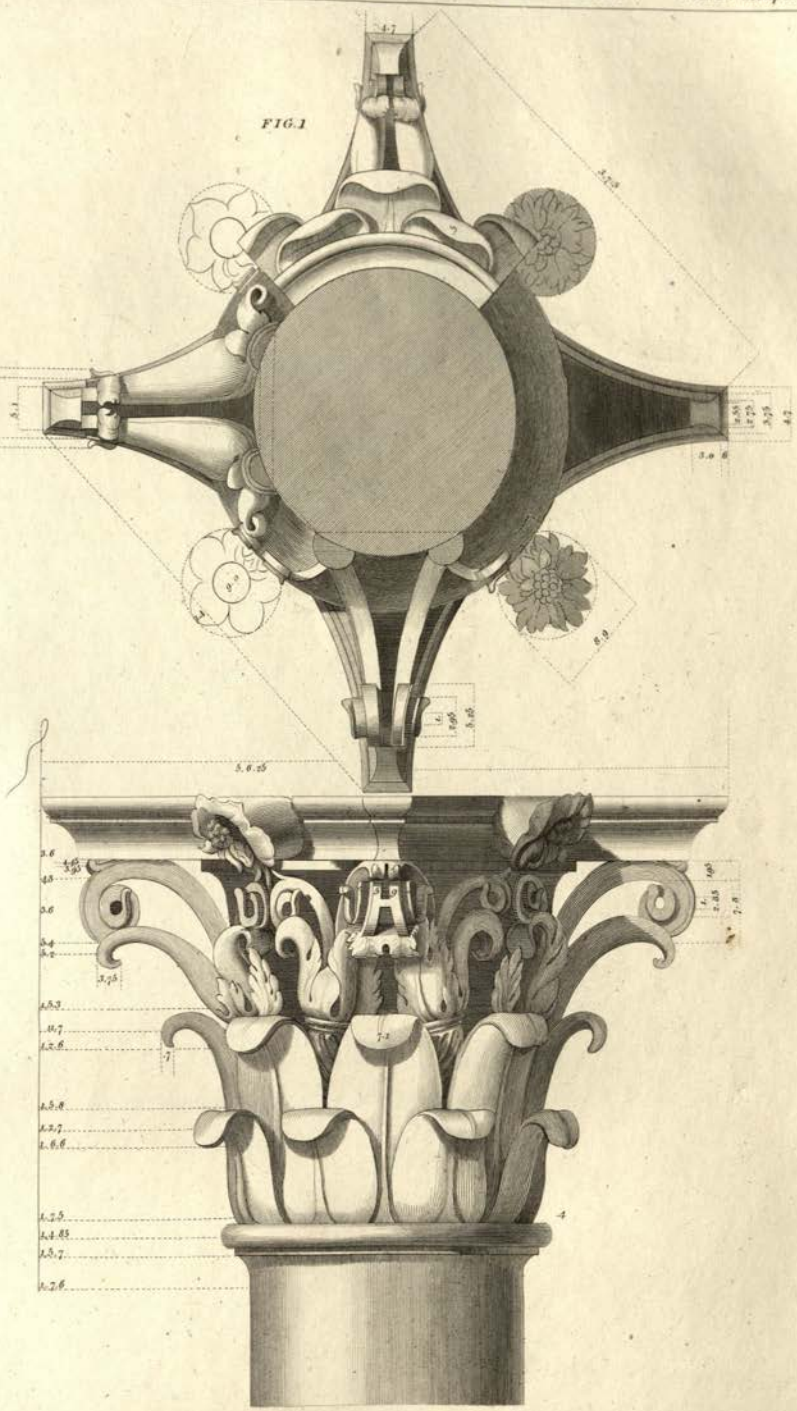
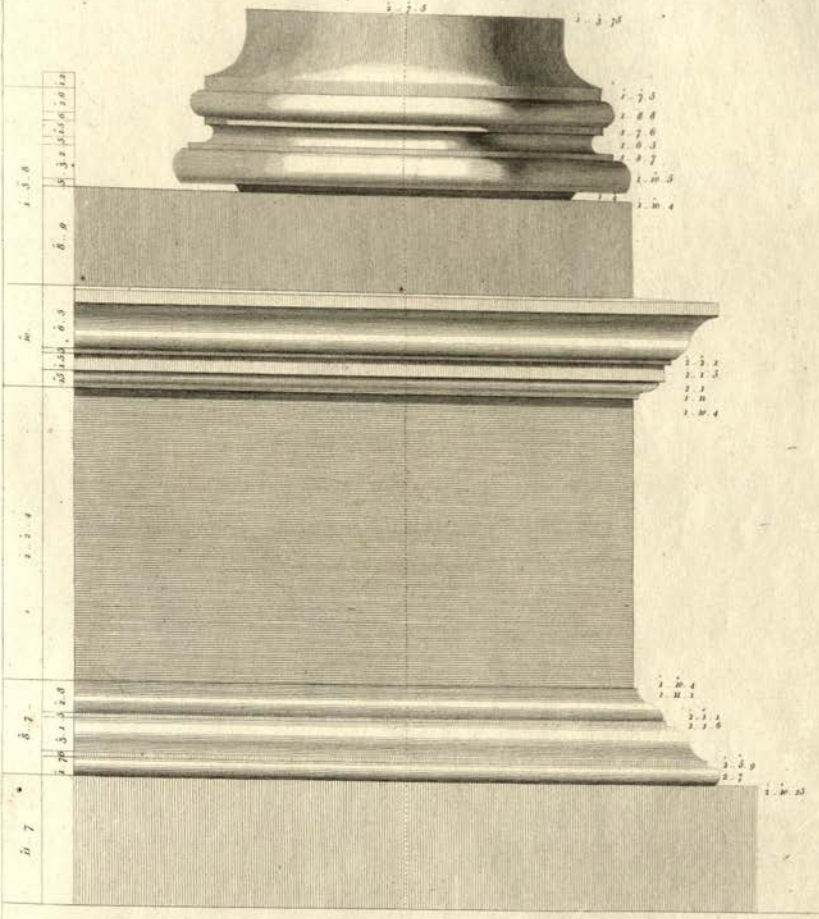


FIG. 2

London: Published Jan.1st 1810, by J. Taylor.

TEMPLE OF ROME AND AUGUSTUS AT POLA



W. Skelton Sculpt.

Published June 1, 1821 by J. Taylor

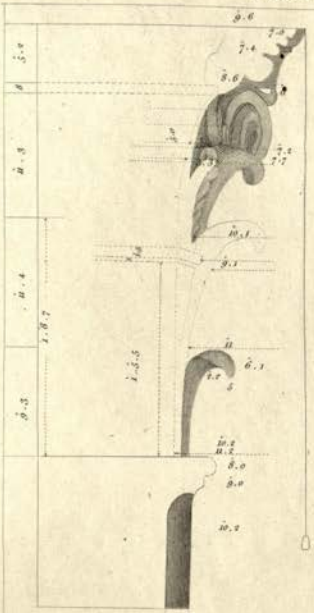


Fig. 2.

Fig. 1.

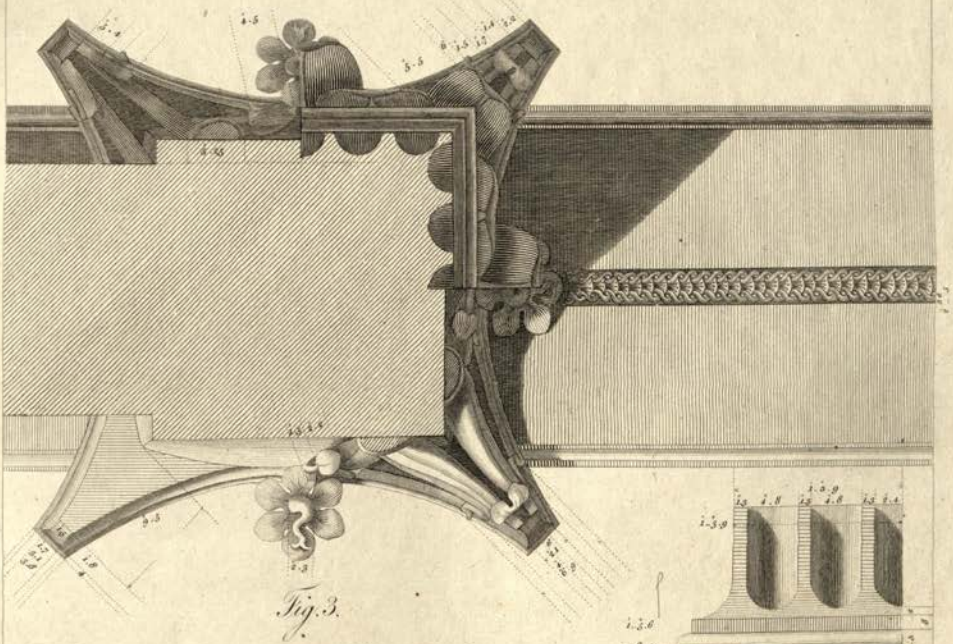


Fig. 3.

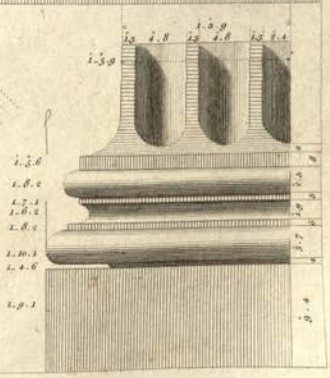


Fig. 4.

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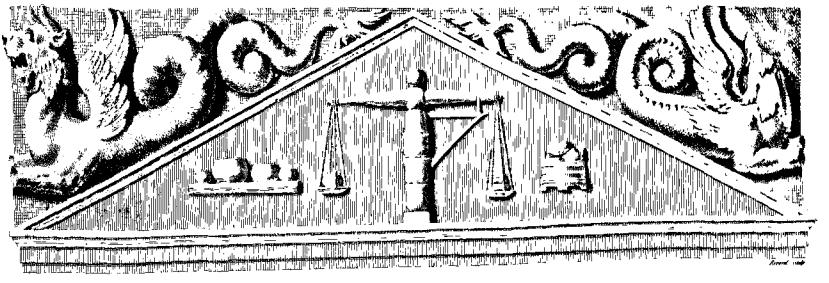


CHAPTER III.

Arch of the Sergii at Pola.

THIS arch is the interior front of the ſouthern gate of Pola, and is now called the *Porta Aurata* (1).

It was built, as one of the inſcriptions on it informs us, at the expenſe of a lady named Salvia Poſtuma Sergii, in honour, as it ſhould ſeem, of three of her family; for there are three pedeſtals on the top of the arch, each of which probably ſupported a ſtatue of the perſon whoſe name is inſcribed on it. They were all of the family of the Sergii.

It ſeems extraordinary that a building of this ſort ſhould have been erected by a private perſon, without ſome mention being made of the reigning Emperor, and ſome teſtimony expreſſed in the inſcription of the public eſteem for the perſons whoſe ſtatues were placed here, and of their particular merit; but no notice is therein aſſigned for permitting them the honour of ſo ſplendid a memorial within the city walls. The inſcriptions on it contain nothing more than a bare recital of their names, and of the offices they bore; it is probable this was not a ſepulchral monument, from there not being the uſual dedication to their manes, nor any account of their age. It is of the ſame kind of ſtone as that employed in building the amphitheatre; and although the mouldings are not ſo accurately wrought, as thoſe in the Temple of Rome and Auguſtus, to which it is likewiſe inferior both in the taſte and execution of its ornaments, yet, the general compoſition is good, and there are particulars in it that claim our notice, and probably will not be thought unworthy of imitation. It is difficult to aſſign a date to the building; it ſeems to have been built in the decline of the empire rather than in the Auguſtan age, but no emperor's name, as before mentioned, is recorded, nor any other particular to enable us to fix the time.

(1) It ſeems to have been originally deſigned for ſuch a ſituation, for the capitals on the ſouthern ſide are only boſted out, and not wrought into foliage; neither are the columns fluted; and in the inter-columns, at about three feet below the architrave, there remains a rude projection, as on purpoſe to ſupport the end of another ſtone, which would make a joint with it, and by that means connect it to the walls which form the paſſage from hence to the exterior gate.

PLATE I.

A view of the *Porta Aurata*, with the towers and walls of the town, in which I have endeavoured to give ſome idea of the peculiarities of the place and manners of the inhabitants. The men are Sclavonians, armed with hatchets, muſkets, and daggers, and are attending their waggon, drawn by oxen. A young woman is riding aſtride on a little horſe. Mr. Revett, and I, with an aſſiſtant, are meaſuring on the top of the arch: our operations excited the curioſity of the neighbours, who are obſerving our proceedings; and a Sclavonian is informing the little group of goſſips that we are ſearching for hidden treaſures.

PLATE II.

A Plan of the Arch.

PLATE III.

Elevation of the Arch.

PLATE IV.

The Flank and Section of the Arch.

In this the diſpoſition of the ornaments is expreſſed; thoſe in the frieze on the flank are given more at large in plate X.

PLATE V.

Fig. 1. The capital and entablature of the columns.
Fig. 2. Section of the capital.
Fig. 3. Soffit of the corona.

PLATE VI.

Outlines of the preceding Plate with Dimenſions.

PLATE VII.

Fig. 1. Plan of the capital reverſed.
Fig. 2. Angular view of the capital.

PLATE VIII.

Fig. 1. Plan of the columns ſhewing the termination of the flutes.
Fig. 2. Baſe and pedeſtal of the columns.

PLATE IX.

Fig. 1. The middle compartment in the ſoffit of the arch.
Fig. 2. The impoſt mouldings, with the foliage ornament on its face, and the archivolt.
Fig. 3. The pedeſtals over the entablature.

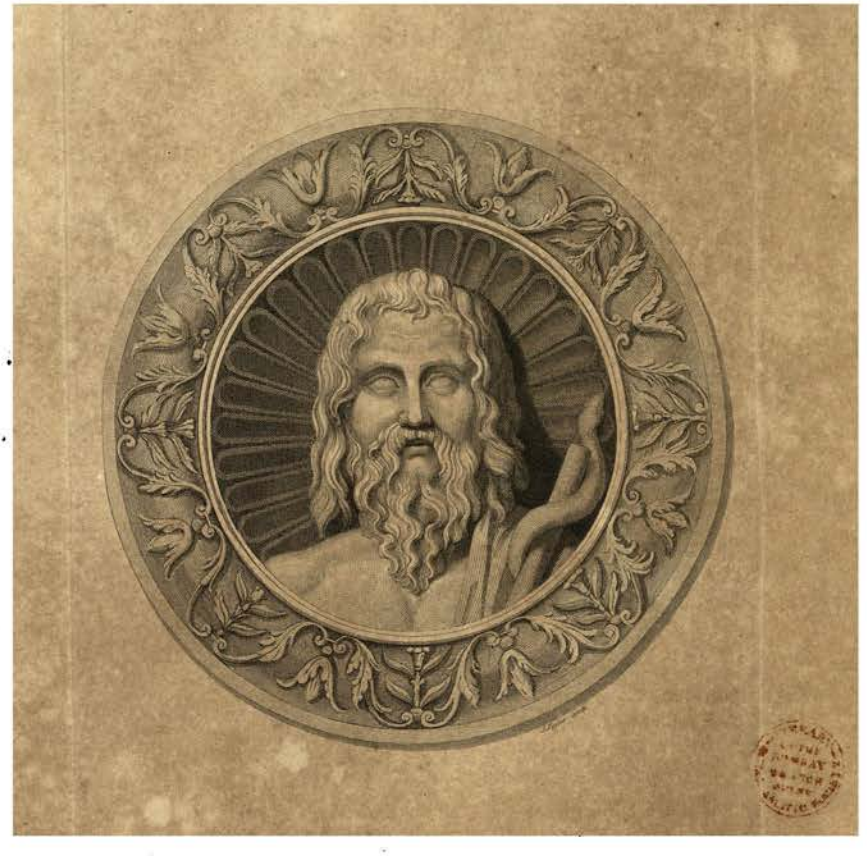
PLATE X.

Trophies in the Frieze on the Flanks of the Arch.

THE

THE head-piece is copied from a baſſo-relievo dug up during our ſtay at Pola. The bilanx, weights, and modius, ſeem to render it worthy of ſome notice.

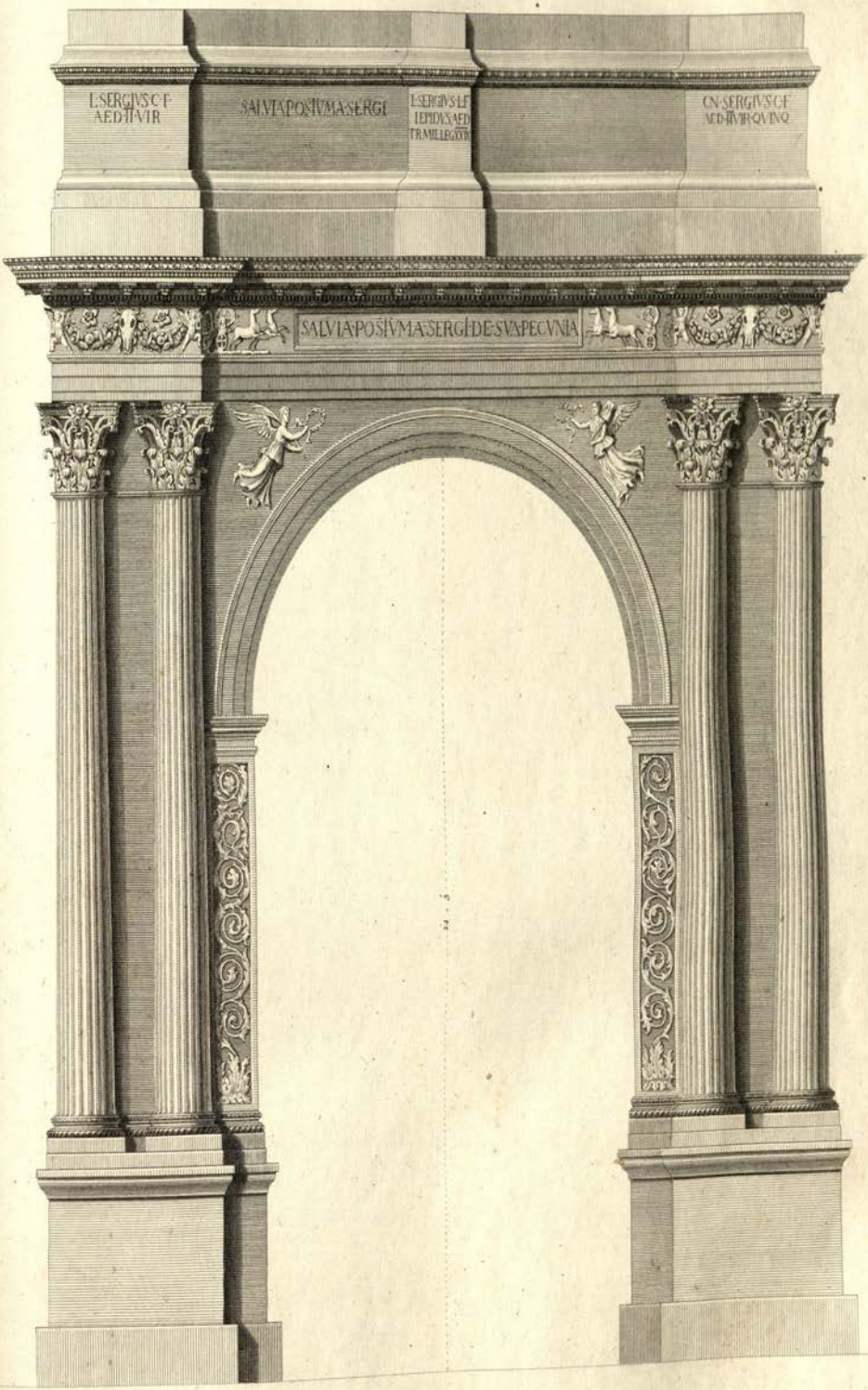
The tail-piece is the head of Eſculapius. It is of good ſculpture, and is placed in the wall of the city near the port: it has the fortune ſtill to be held in veneration by the inhabitants of Pola, who miſtake him for St. John the Baptiſt. The part of his ſceptre, round which a ſerpent is twiſted, the uſual ſymbol of this divinity, is miſtaken by the good people for the reed and the label, with which St. John the Baptiſt is uſually figured; they never paſs it without bowing and croſſing themſelves before it.



Arch of the Sergii at Pola

Published Jan.ʸ 1.ˢᵗ 1820. by J. Taylor.

ARCH OF THE SERGII AT POLA.



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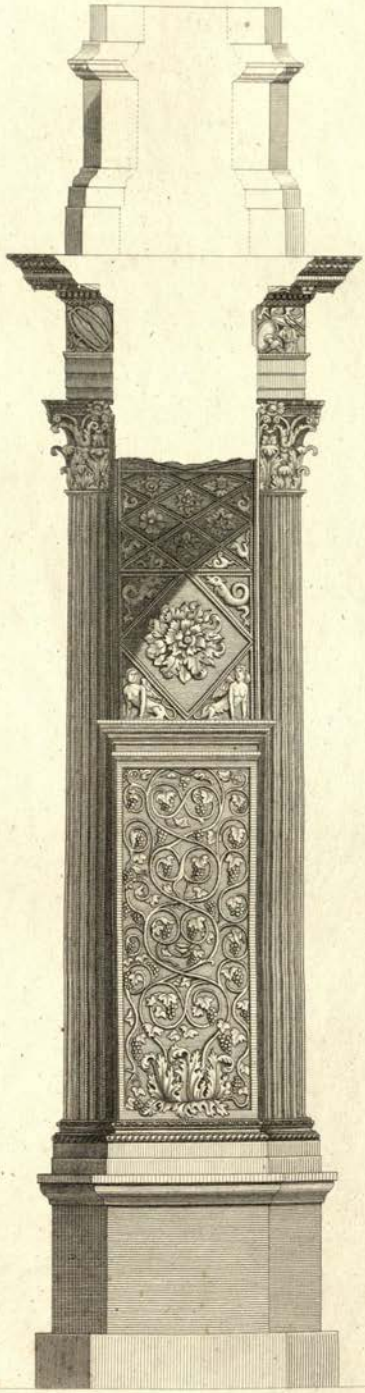
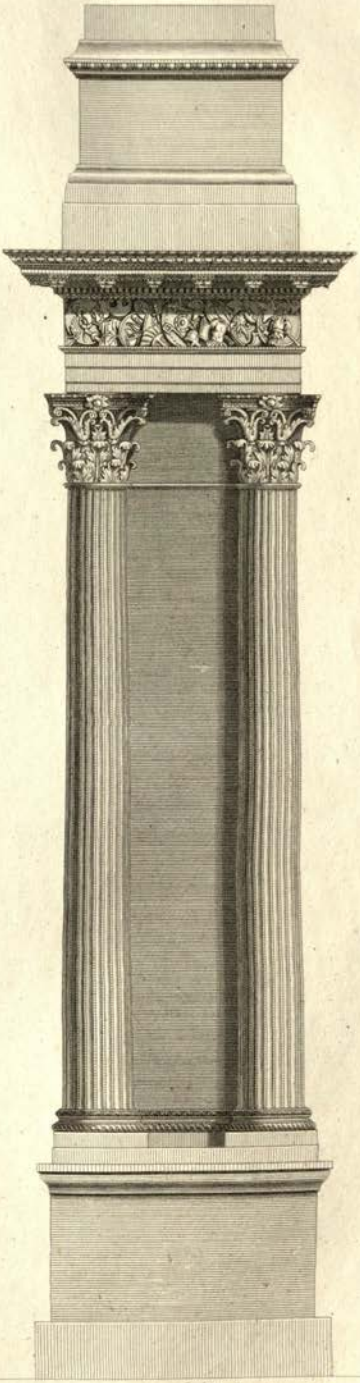


Section.



Elevation of the End.

Published June 1, 1811 by J. Taylor.

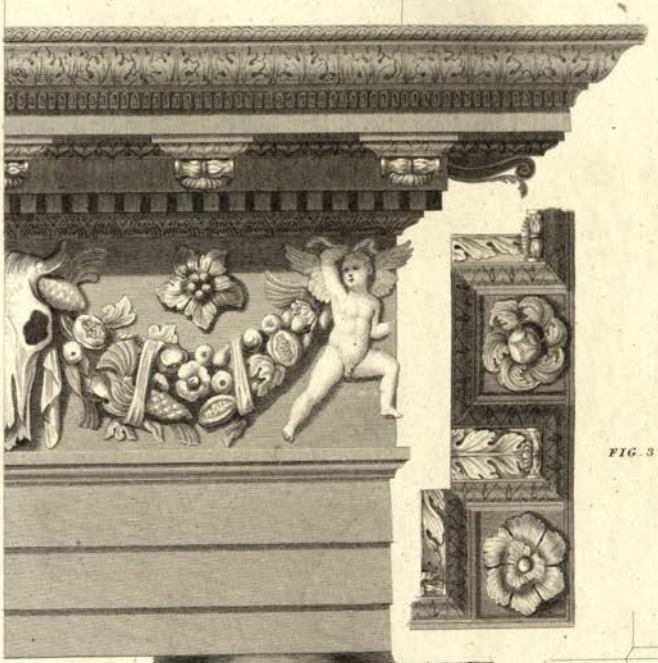


FIG. 3

FIG. 1

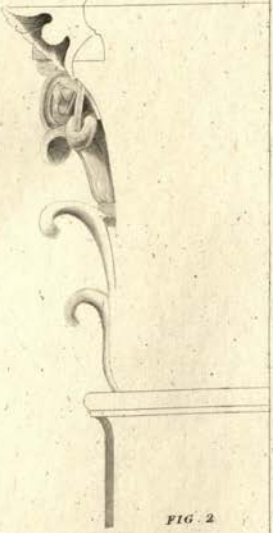
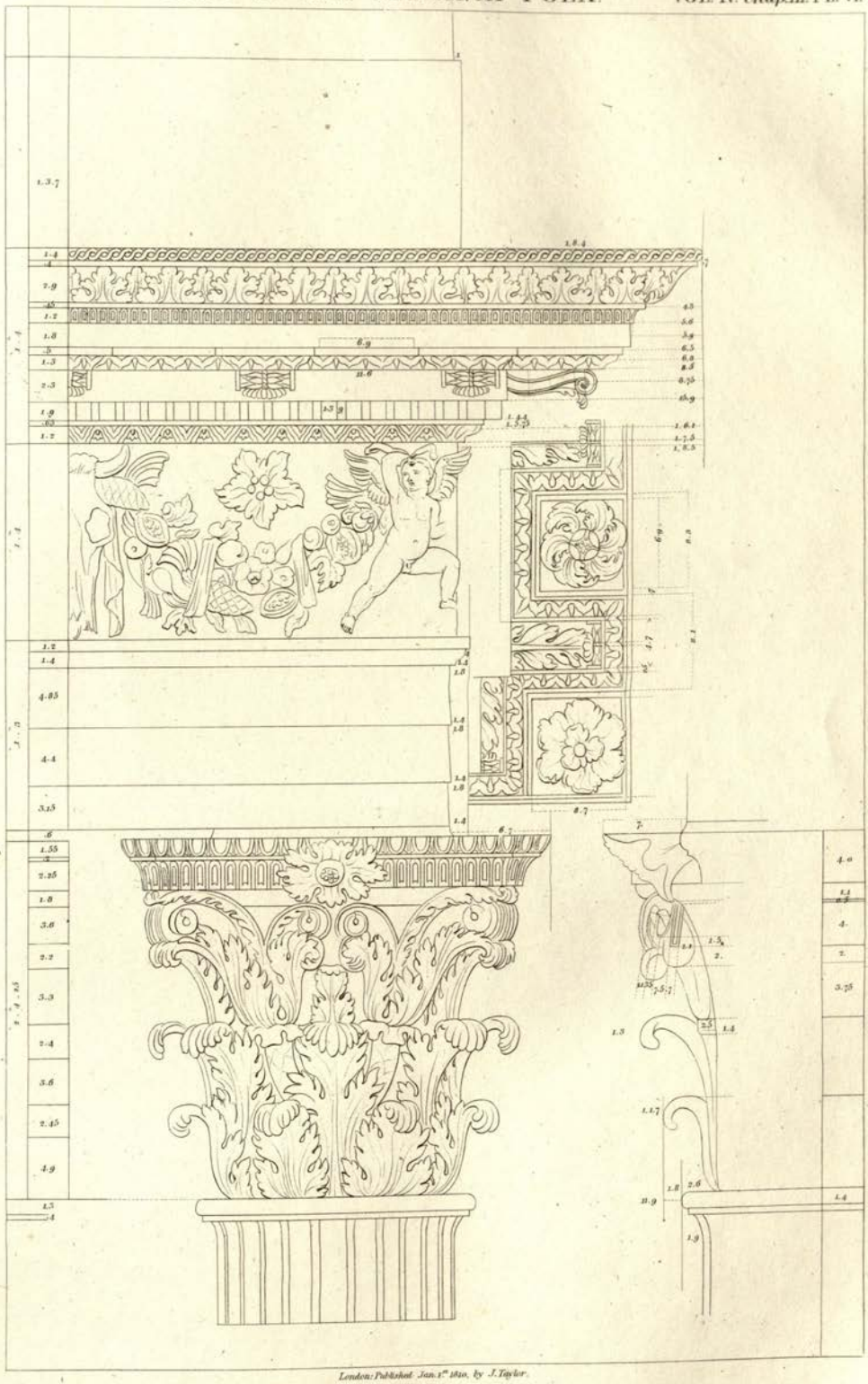


FIG. 2

London. Published Jan.1st 1810. by J. Taylor.



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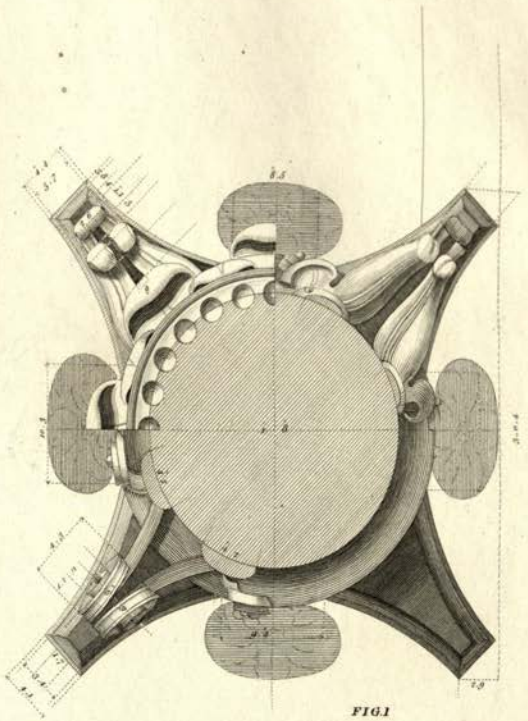


FIG. 1

FIG. 2

London. Published Jan.ry 1st 1820. by J. Taylor.

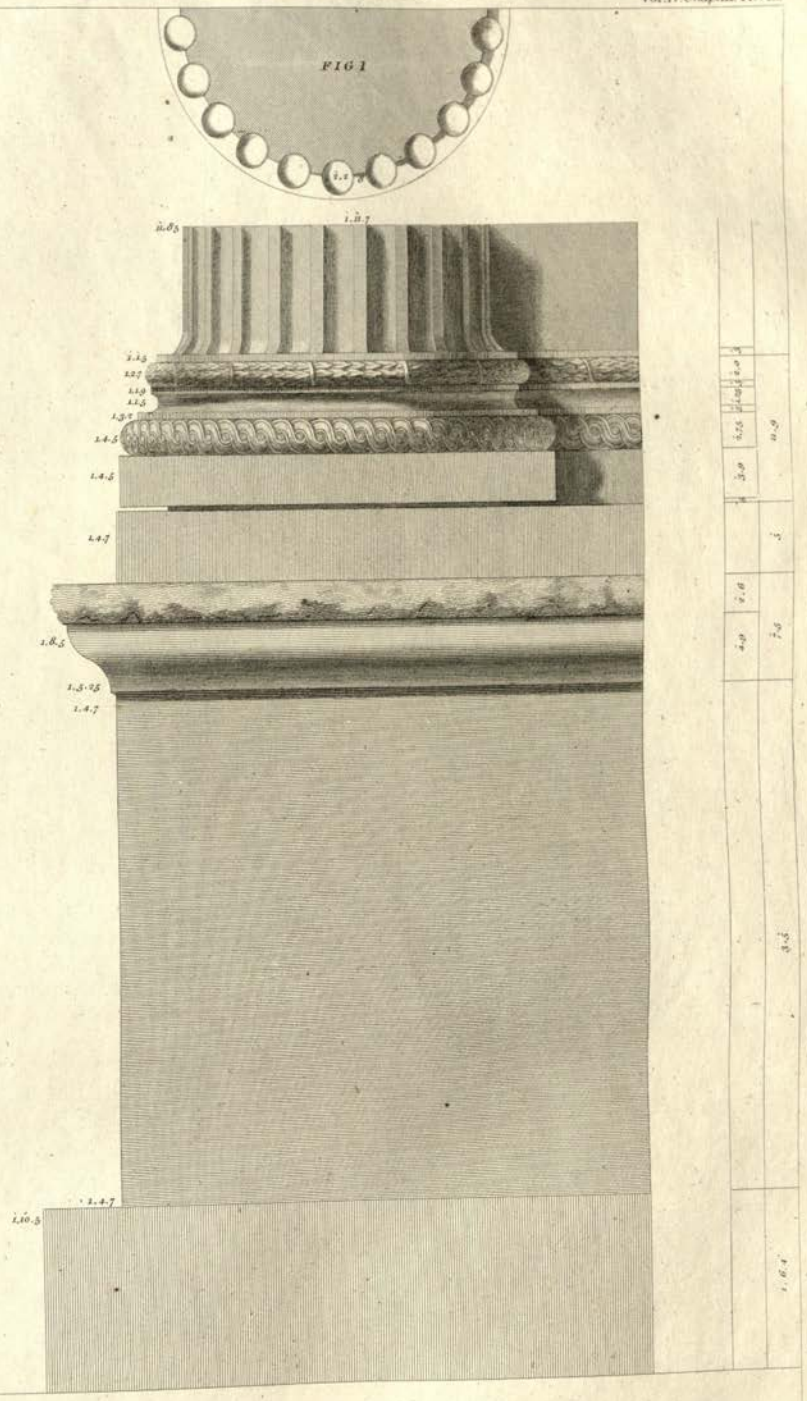


FIG 2

London Published Jan.1.1810 by J.Taylor.

Fig. 1

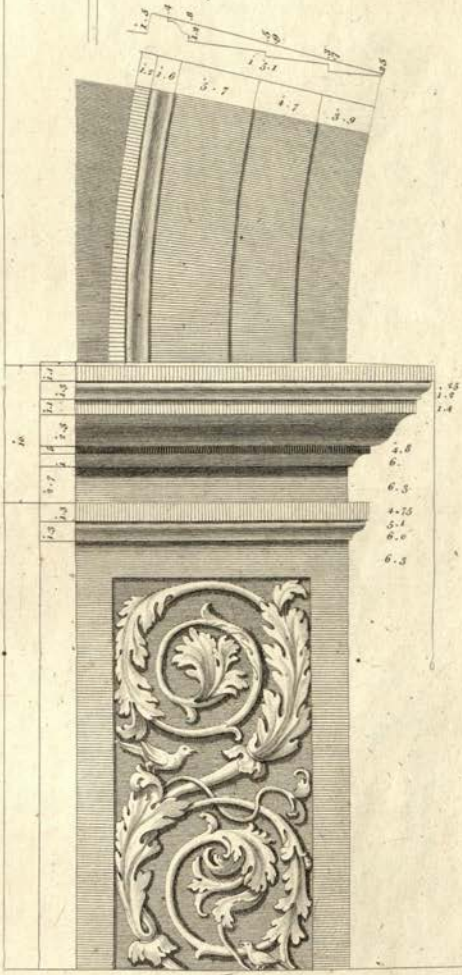


Fig. 2.

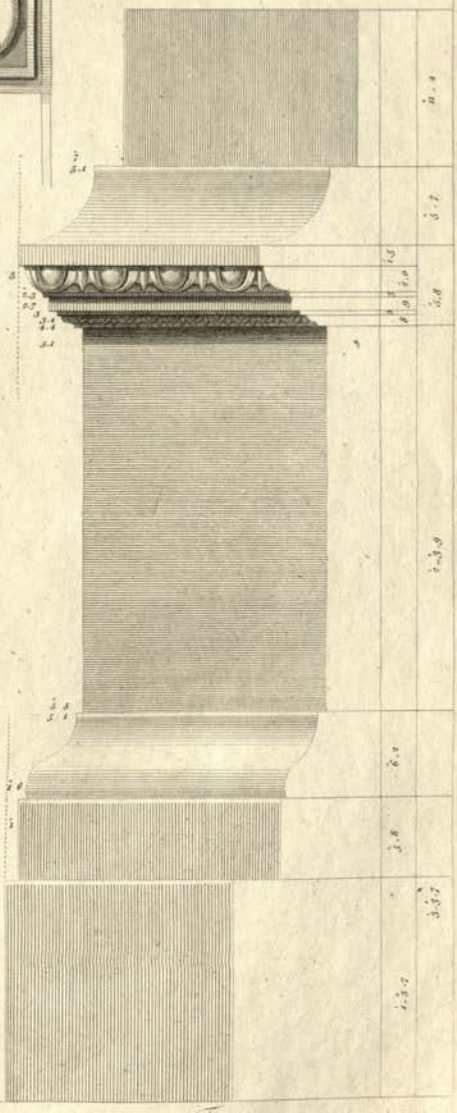


Fig. 3.

London, Published Jan.y 1.st 1824 by J. Taylor.

ARCH OF THE SERGII AT POLA.

Published Jan.ry 1.st 1820 by J. Taylor.

CHAPTER IV.

Sculpture of the Parthenon.

MR. STUART contented himſelf (vol. ii. page 12,) with giving ſo much of the ſculpture of the frieze of this temple as was neceſſary to exhibit the different dreſſes and ornaments of the figures, but the whole of it is ſo highly intereſting, that it was thought adviſable to engrave for this volume, all that remained unpubliſhed, of which drawings had been made either by Mr. Stuart or Mr. Pars. The ſketches of the latter Artiſt are very beautiful.

Twelve of the metopes are now in the muſeum of the Earl of Elgin, as noticed in the deſcription of the following plates. The ſame collection alſo contains forty pieces of the frieze of the cella, of which I have likewiſe pointed out thoſe which coincide with the ſubjects of this work.

PLATE I. II. III. IV. V.

Pediments of the Parthenon.

The pediments of the Parthenon were deſtroyed by a bomb, which fell on the temple in 1687, during the ſiege of Athens, by the Venetians, and demoliſhed the whole roof (vol. ii. page 3.) M. Olier de Nointel, ambaſſador from France to the Porte in 1670, employed a Flemiſh Artiſt to make drawings of the ſculpture of this building, and particularly of that in the Pediments. Theſe drawings appear not to have been made till 1683; they were loſt for a long time, but being found a few years ago in the cabinet of prints in the French national library at Paris, the pediments were engraved of a ſmall ſize for the travels of Anacharſis.

Mr. Taylor being at Paris in the courſe of laſt ſummer, (1814) procured a ſight of the original drawings, which are in red chalk; and by the liberality of the Superintendant of that noble inſtitution, was allowed to have copies of them, which were made of the ſame ſize as the originals, with the moſt ſcrupulous exactneſs, by an eminent French Artiſt: theſe occupy plates 1, 2, 3, 4, where they are engraved

to

to their full ſize. The fifth plate was made at an earlier period from a tracing obtained with ſome difficulty by means of General Miranda. In ſome parts it is not perfectly correct, but as it is given merely to ſhow the union and arrangement of the figures, it was not thought neceſſary to have it re-engraved. In this tracing, as in the original, the weſtern pediment was drawn in two parts, and the eaſtern alſo in two parts, but on a ſmaller ſcale. The following remarks are tranſlated from a communication, accompanying the tracings, from Mr. Legrand, architect, to General Miranda.*

" No.

* Paris ce 7 May, 1802.

Je vous adreſſe, mon cher Général, le calqué du fronton antérieur du Temple de Minerve, que j'ai été prendre moi-même à la Bibliothèque, ſur les deſſins originaux faits par ordre de M. de Nointel, alors Ambaſſadeur à Conſtantinople. Ils portent tout le caractère de la vérité et de la fidélité; mais ils n'ont pas le grand ſtyle antique, que les deſſinateurs ne connoiſſaient pas alors; et je n'ai pas voulu altérer en rien l'original. Le peu qu'il y a eu de gravé dans Stuart, vous ſuffira pour ſuppléer à ce défaut.

J'ai joint auſſi une petite idée de la compoſition du fronton poſtérieur, afin que l'on pût comparer les deux, ſi beſoin eſt. J'ai cru auſſi que vous ſeriez bien aiſe d'avoir ſur cet objet quelques notes de Fauvel, et c'eſt ce qui a retardé mon envoi. Si vous avez beſoin de quelque autre choſe, mandez le moi, et je ſerai très-empreſſé d'y ſatisfaire.

N'ayez aucune inquiétude de vos affaires; elles ſont en ſureté et je vois d'ici l'heure à votre Pendule, que Lepaute a viſitée et fait marcher. Il ſe porte bien, et vous dit mille choſes; il les penſe à votre égard.

Je n'ai pu encore obtenir de Caſſas la tête de Méduſe en albâtre, parcequ'il a quelques arrangemens à faire à ce ſujet avec le propriétaire.

Le Papa Cleriſſeau ſe porte toujours à merveille. Nous avons dîné, il y a quelques jours, à Auteuil, avec Quatremere, qui a une petite maiſon à Paſſy, à 5 minutes de chemin d'Auteuil; nous avons parlé de vous et bu à votre ſanté. Venez vous réunir à nous, mon cher général; nous philoſopherons tous enſemble, et nous rechercherons l'état des arts en Grèce et dans l'Egypte, que l'on connoit bien peu à préſent. Je vous ferai paſſer inceſſamment un extrait du Voyage de Denon, que je vais faire imprimer. Il y aura le mois prochain en Angleterre pluſieurs exemplaires de l'original in folio, orné de 143 planches, parmi leſquelles pluſieurs vous intéreſſeront, j'en ſuis ſûr. Vous y reconnoitrez, j'eſpère, que les Grecs ont beaucoup puiſé chez ces peuples.

Fouquet travaille toujours et ſa collection commence à être conſidérable. Celle de Caſſas eſt maintenant immenſe. Adieu, mon cher général, portez vous bien et ſoyez heureux.

Je compte ſur votre zèle et votre excellente mémoire, pour me recueillir des notes intéreſſantes de tous les ouvrages d'antiquités qui peuvent me ſervir à compléter mon hiſtoire générale de l'Architecture, dont je ne ceſſe de m'occuper.

J'ai fait cette année pour mon cours au Lycée une analyſe de Vitruve, avec des développemens et des notes ſur pluſieurs paſſages mal interprétés ou incomplets.

Plus, une traduction libre du ſonge de Polyphile de Fr. Colonna, Vénitien, où il y a beaucoup de rêves d'Architecture.

Maintenant que je ſais à quoi m'en tenir ſur l'Egypte, je vais commencer à rédiger cette partie de l'hiſtoire de l'Art, que je n'avois pu qu'ébaucher, faute de connoiſſances poſitives; maintenant j'ai vu. Adieu, adieu.

(Signé) LEGRAND, Architecte.

References, &c. to the Frontiſpices of the Parthenon.

No. 1. Deux pieces qui doivent etre collées enſemble, repréſentant les figures du frontiſpice antérieur du Temple de Minerve à Athenes, deſſinées par ordre de M. de Nointel, ambaſſadeur de France à la Porte Ottomane en 1683 avant la deſtruction d'une partie de ce temple par le bombardement des Vénitiens. Voyez le No. 1951 de la topographie de la Turquie d'Europe.

L'Ecriture qui exiſte ſur l'original eſt deſſinée au crayon rouge, ſur un fonds haché, au crayon noir. Ces deſſins ont tout le caractere de la fidélité, mais le deſſinateur a mis dans les formes un peu du ſtyle du temps; ils n'ont pas la ſévérité et le grandioſe de l'antique. Je les ai calqués tels qu'ils ſont, ſans aucun changement.

Il y a dans la même collection, deſſinés de la même maniere et dans le même temps, 38 autres deſſins des friſes et bas-reliefs de ce temple, et de celui de Théſée; une mauvaiſe vue; quelques bas-reliefs de la Tour des Vents, et d'un autre monument; mais il n'y a rien de celui qu'on appelle vulgairement la Lanterne de Démoſthenes.

Notes qui m'ont été communiquées par M. Fauvel, peintre et antiquaire, qui a fait un ſejour de quinze années à Athenes et aux environs, et qui a moulé la plus grande partie de ces ſculptures.

Ces figures etaient ornées des bronzes, du moins à en juger par la tête de Sabine (A) qui eſt une des deux figures reſtantes, et qui étant tombée et très mutilée, a été apportée ainſi à M. Fauvel. On y diſtingue les trous qui vraiſemblablement ont été faits pour attacher la couronne avec de petits goujons de bronze. *

La tête B de l'Empereur Adrien exiſte encore. Probablement ce groupe aura été rapporté pour faire honneur à cet empereur, car il eſt d'un travail différent du reſte de cette ſculpture.

Nota. Toutes ces belles parties encore exiſtantes des deux frontons ſont en marbre Penthelique,* de la plus belle exécution et d'un fini extrême. Les figures ſont iſolées ou de ronde boſſe, et auſſi finies derrière que devant. Il y a apparence qu'elles ont été travaillées à part dans l'attelier et rapportées en ſuite.

On voit encore dans les cartres de marbre, qui ſont poſées debout et qui ont environ 1 pied 8 pouces d'épaiſſeur, ſur une grande hauteur, les trous et même des fragmens des tirans et agrafes de *fer* qui attachaient par derrière ces figures iſolées, pour les ſoutenir. Ce fer était noir et décompoſé par le temps. Fauvel croit cependant qu'il avoit une trempe qui le préſervait de la rouille puiſqu'il s'eſt conſervé auſſi long-tems.

Quant à l'explication du ſujet, voyez Pauſanias, liv. 1er. Il en dit à la verité très peu de choſes. Voyez auſſi Spon. L. 2, p. 420.

La ligne ponctuée indique la partie encore exiſtante.

Un des Chevaux du char exiſte encore, incruſté dans les murs de la forteresſe.

Cette eſpèce d'égide (C) ou baudrier, eſt remarquable.

D. Ces têtes étaient-elles des fragmens, ou repreſentent-elles du peuple dans le fonds? C'eſt ce qu'il n'eſt pas aiſé de décider; mais elles exiſtaient dans le deſſin.

E. Cette figure etait tombée la tête en bas; et s'etant enfoncée dans le terrein, les jambes en l'air et les parties ſexuelles à découvert, les Turcs qui paſſoient continuellement devant pour aller à la moſquée, l'ont briſée, et ils en ont incruſté les fragmens dans les murailles, d'où l'on pourroit encore les retirer et les raſſembler; c'etait le projet de M. Fauvel.

F. Cette conſtruction, qui paroit ici en brique, était ſans doute moderne; et elle y aura été placée, ſoit pour ſoutenir la figure iſolée et qui menaçait de tomber, ſoit pour ériger un petit clocher au deſſus; ce que l'eſpèce d'arcade qu'on voit dans l'autre moitié de ce fronton, No. 2, ſemble indiquer.

Il y avait dans cette aile du fronton poſtérieur (H) quatre têtes de chevaux, mais on n'en voit guère que deux d'en bas, ainſi que l'a exprimé ici le deſſinateur. M. Fauvel, qui a monté ſur cette ruine, a très-bien diſtingué le bras qui

* Il n'y a de marbre de Paros employé à Athenes qu'aux bas reliefs du Temple de Théſée; le reſte de l'architecture, excepté quelques plafonds enrichis de caiſſons, eſt en marbre Penthélique.

ſort

" No. 1, two drawings which ought to be united,* ſhewing together the figures of the weſtern " pediment of the temple of Minerva at Athens. They were made by order of M. de Nointel, the " French ambaſſador, at the Ottoman port, in 1683, before the deſtruction of part of the temple by a " bomb thrown by the Venetians. See No. 1951 of the ' Topographie de la Turquie d' Europe."

" This is the account written on the originals, which are drawn in red chalk, relieved by a ground " of black; they appear to be faithful copies, but the Artiſt has given to the forms ſomething of the " ſtyle of that period. They are deficient in the great and ſevere character of Grecian ſculpture. " I have copied them exactly as they are without the leaſt alteration.

" There are in the ſame collection thirty-eight other drawings of the friezes and bas reliefs of this " temple and that of Theſeus, executed in the ſame manner, a bad view, ſome bas-reliefs of the Tower " of the Winds, and of another edifice; but there is nothing of what has been commonly called the " Lanthorn of Demoſthenes.

" I am indebted for the following obſervations to M. Fauvel, painter and antiquary, who has re- " ſided fifteen years at Athens and in its neighbourhood, and who has moulded moſt of theſe ſculptures.

" Theſe figures had bronze ornaments, at leaſt if one may judge from the head of Sabina A, which, " having fallen off, being much mutilated, has been brought to M. Fauvel. Holes may ſtill be " obſerved apparently to receive little gudgeons of bronze by which the crown was faſtened. The " head *B* of the Emperor Hadrian ſtill remains. This group has probably been ſupplied afterwards " in honour of this Emperor; it is of a different workmanſhip from the other figures.

" All theſe beautiful remains of the two pediments are of Pentelict marble of the fineſt execution " and moſt exquiſite workmanſhip; the figures are inſulated, and as carefully finiſhed behind as in " front; they were probably executed ſeparately in the workſhop, and put ſucceſſively in their places. " One may ſee ſtill in the blocks of the tympanum, holes and even fragments of the bolts and cramps, " which retained theſe figures in their places. The iron was black and decompoſed by time. M. " Fauvel thinks that ſome proceſs muſt have been uſed, which has preſerved them for ſo long " a period.

" One of the horſes of the car ſtill exiſts, built up in the walls of the fortreſs. The *egis* at *C* is " very remarkable. It is not eaſy to decide if the heads at *D* were fragments, or if they were " intended to repreſent people in the back ground; whatever they are, they exiſt in the original " drawing.

" The figure at *E* fell down, and the head being buried in the earth while the legs and the lower

ſort de la mer (I) et qui tenait la bride de ces chevaux. Il ſe voit même d'en bas. Lorſqu'on regarde avec attention, on diſtingue auſſi l'extremité des vagues de la mer. La figure couchée à coté eſt encore bien conſervée, aux jambes près, qui ſont caſſées; la tête exiſte.

Fronton poſtérieur.

Il eſt encore conſervé aujourdhui dans le même état. Il eſt étonnant que Stuart n'en ait pas donné le deſſin en grand, puis qu'il le figure en petit dans ſa vue du derrière du Temple.

Croquis en petit des deux parties reſtantes du fronton poſtérieur, dont le milieu eſt tout briſé. J'ai pris ce croquis, a fin que l'on pût comparer les deux compoſitions, et que l'on n'attribuât pas à l'une ce qui dans la deſcription de quelques auteurs appartiendrait à l'autre.

Partie droite du même fronton poſtérieur. Cette figure couchée (N) est du plus beau ſtyle et de la plus grande beauté d'exécution. La tête de cheval (O) que l'on pourrait croire placée par hazard dans ce coin, eſt dans ſa poſition antique. Il y en avait une autre à coté, qui eſt maintenant tombée en ruine.

Je certifie l'exactitude de ce calqué des deux parties du fronton du Temple de Minerve, deſſinées ſéparément en 1683, telles qu'on les voit ici. Le fronton de derrière eſt deſſiné de même grandeur; mais je n'en ai fait qu'un croquis ſeulement, pour donner l'idée du nombre et de la diſpoſition des figures.

(Signé) J. G. LEGRAND,
Architecte des travaux publics et membre de pluſieurs ſociétés littéraires.

* See the preceding plates;—in this they have been united.

† The only Parian marble employed at Athens is in the bas-reliefs of the Temple of Theſeus; every thing elſe, except ſome enriched ſoffites, is of Pentelic marble.

" part of the body were expoſed, the Turks who paſs by continually in their way to the moſque, have " broken it, and incruſted the fragments in the walls, from which however they might be collected " and reſtored; this M. Fauvel was in hopes of being able to accompliſh.

" The work at *F*, which is apparently of brick, has been either added, in order to ſuſtain the figure, " in danger of falling, or to ſupport a little bell: the appearance of an arch is favourable to this latter " ſuppoſition.

" In the angle *H*, of the eaſtern pediment, were four horſes' heads; but only two are readily diſ- " tinguiſhed from below. M. Fauvel, who has aſcended the ruin, obſerved arms riſing from the ſea at " *I*, holding the bridle of the horſes: ſomething of this may be ſeen from below, if attentively exa- " mined. The reclining figure is well preſerved, except the legs, which have been broken. This " pediment remains nearly in the ſame manner to the preſent day, and it is ſurpriſing that Stuart has " not given a drawing of it to a large ſcale, eſpecially as he has exhibited it on a very ſmall one in " his view of the back of the Temple.

" The figure lying down at *N* is exceedingly beautiful both in ſtyle and execution. The horſe's " head at *O* is in its original ſituation, though it has much the appearance of being put there acci- " dentally. There was another by the ſide of it which has fallen down and been deſtroyed."

Parts of this intereſting ſculpture are now in London; and I am enabled by permiſſion of Lord Elgin to add a few further obſervations.

The figure at *G* remains nearly as here drawn, except that the neck is cut cloſe off.

A fragment of the figure *C* contains enough to exhibit the Egis, and a hole by which probably the head of Meduſa was affixed. The Egis, and the importance of the figure, point out this very clearly for Minerva, who muſt be ſuppoſed to have deſcended from her car and advanced towards Jupiter. A fragment of the ſhoulder and part of the back of Jupiter is preſerved; it exhibits veins, which therefore do not ſeem incompatible with divinity.

There are fragments of what appear to be three following figures. What I ſuppoſe to be the firſt (Juno) has had a metal girdle; and I do not feel ſure that it is of Pentelic marble. The ſecond has a broad girdle marked in the ſtone, and no part of the thigh is expoſed; but it is broken off ſcarcely below the place marked in the drawing, as the junction of the garment. Of the third there is nothing remaining but the lap, and what ſeems to be part of the leg of the child in her right arm.

Of the eaſtern pediment the arms mentioned by M. Fauvel as riſing from the ſea at *I*, and the neck and two of the horſes' heads, but much defaced, are in Lord Elgin's collection.

Next to this is the much admired figure of the Theſeus, or of Hercules, ſuppoſed to be in a deified ſtate, becauſe no veins are ſhewn.

The figures at *K* remain as in the drawings.

There is a figure in the attitude, and nearly in the condition of that at *L*, with a wing on the left ſhoulder.

The head and arms of the figure at *M* are loſt, and the head and feet of the recumbent figure at *N*, otherwiſe theſe figures remain nearly in the ſame ſtate as when the drawing was made.

The

The horſe's head at *O* is amazingly fine and full of ſpirit; the lower jaw has been broken: nothing remains of the little wing or fin which is ſhewn behind it in the drawing; but that ſide of the horſe's neck is fractured.

Mr. Stuart conſidered the eaſt-end of this Temple as the front, and he was led to this concluſion by analogy, as the temples of the ancients uſually faced the eaſt: from the arrangement of the plan in this particular building, as there is a room correſponding to the Opiſthodomus, ſtill partially in exiſtence towards the weſt-end, and from the diſpoſition of the ſculpture. The publication of theſe drawings has given riſe to a notion that the weſtern end was the true front of the Temple, becauſe Pauſanias ſays, "that the figures on the pediment relate to the birth of Minerva, thoſe behind to the conteſt "between Neptune and that Goddeſs." Now the figures in the weſtern pediment do not repreſent the birth of Minerva, but they appear to repreſent her introduction to the Goddeſſes of Olympus, which may be ſaid to relate to her birth; but there is certainly nothing in it which can be imagined to indicate her conteſt with Neptune. I think however the exiſting remains of the building are better evidence than the very ſlight notice at preſent exiſting in Pauſanias. It has been ſuggeſted that the building may have been conſidered in two points of view, regarding the weſtern end as the front, when the Temple, the whole pile, is ſpoken of; the eaſtern as the front, when the cell, the place of worſhip, the ſeat of the Deity, is the object of thought; or at leaſt that Pauſanias might speak of the weſt as the front, as it was this part which offered itſelf to him from the Piræus, and on his advance to the city, and alſo on his entrance into the Acropolis; and call the eaſt the poſticum, becauſe from all theſe points it was hid from view.

The firſt figure to the left of Jupiter appears to be Juno, the next Venus, as is ſufficiently pointed out by the Dolphin at her feet; the third is Latona, with her two infants; the fourth Proſerpine ſeated on the knees of her mother Ceres; the ſixth, ſeventh, and eighth unknown.

PLATE VI.

The fourth ſtone of the Frieze of the Cella on the north ſide of the Temple.

The three firſt give the ſubjects of the 13th and 14th plates in Vol. ii. chap. 1.

PLATE VII.

The fifth and ſixth ſtones on the north ſide.

PLATE VIII.

The ſeventh and eighth ſtones.

PLATE IX.

The ninth and tenth ſtones.

PLATE X.

The eleventh ſtone.

This completes the whole of the north ſide given in the index plate, and probably all the ſculpture which

which remained at the time Mr. Pars was there. Plate XVII. Vol. ii. chap. 1, which ſeems to belong to this ſide, is not included in the index plate.

PLATE XI.

The firſt and ſecond ſtones of the ſouth ſide.

PLATE XII.

The third ſtone.

PLATE XIII.

The fourth and fifth ſtones.

The ſixth, ſeventh, eighth, and ninth, form the ſubjects of the Plates XV. and XVI. Vol. ii. c. 1.

PLATE XIV.

The tenth and eleventh ſtones: theſe plates complete what remains of the ſouth ſide.

PLATE XV. to PLATE XXVIII.

inclufive, contains in a connected ſeries the whole of the ſculpture at the weſt end, beginning at the north. It is that ſhewn in the ſection, Vol. ii. chap. 1, pl. 4.

Of the plates now publiſhed, Lord Elgin's collection contains the ſubjects of the third ſtone of the ſouth ſide, Vol. iv. c. 4, p. 12, the firſt part.

Sixth - - - - - Vol. ii. c. 1, p. 16, the firſt part.
Eighth and ninth - - Vol. ii. c. 1, p. 15.
Tenth and eleventh - - Vol. ii. c. 1, p. 14.

Alſo of the latter part of Vol. ii. chap. 1, pl. 28, and the whole of plate 27. There are likewiſe ſix other ſtones of horſemen, and five of bulls or oxen, which have apparently belonged to this ſide, including the corner ſtone of this and the eaſt ſide.

Of the eaſt ſide, beſides this corner ſtone, are two unpubliſhed adjoining to it, and to the following ſeries contained in pl. 26, 25, 24, 23, and two additional ſtones not in this work; this is the longeſt connected piece of frieze which the collection contains; but the ſecond piece is a mere fragment, and ſome of the others are much broken. Vol. ii. chap. 1, page 22, exhibits a ſtone of this ſide now in the muſeum. Of the north ſide we ſee the ſubjects of plate 21, of the latter part of 18, of 20, and the latter part of 19 of Vol. ii. chap. 1; of the 6th, 5th, 4th, 3rd, and 2d of this chapter; and of the latter part of pl. 13, vol. ii. chap. 1, which is the corner-ſtone, and of one ſtone beſides, pl. 15 of this chapter on the weſt ſide. Lord E. has alſo a collection of caſts of all the weſtern ſide, except one corner ſtone. The reader will perhaps not readily perceive why I have paid ſo little reſpect to the number of the plates in the order of theſe obſervations. In fact, they were made with the index plate (Vol. ii. chap. 1, pl. 30) before me; and I preferred following the order of that plate to a more arbitrary, or rather a more accidental location.

PLATE

PLATE XXIX.

Pirithous, king of the Lapithæ, is ſaid to have invited not only the heroes of his age, but the Gods themſelves, and his neighbours the Centaurs, to celebrate his nuptials with Hippodamia. Mars was the only one of the Gods who was not invited, and to puniſh this neglect, the God of War was determined to raiſe a quarrel among the gueſts, and to diſturb the feſtivity of the entertainment. Eurythion, one of the Centaurs, captivated with the beauty of Hippodamia, and intoxicated with wine, attempted to offer violence to the bride, but he was prevented by Theſeus, and immediately killed. This irritated the reſt of the Centaurs; the conteſt became general, but the valour of Theſeus, Pirithous, Hercules, and the Lapithæ, triumphed over their enemies. Many of the Centaurs were ſlain, and the reſt ſaved their lives by flight. This ſtory forms the ſubject of the ſculpture on the metopes of the external frieze of the Temple, two of which are given in this plate. The firſt of theſe is neither at Lord Elgin's, nor is it ſhewn in Stuart's drawings of the weſt front: the latter is in Lord Elgin's collection.

PLATE XXX.

Two more of the ſame.

The ſubject of the upper one is inſerted in the elevation of the weſtern portico, Vol. ii. chap. 2, pl. 3; but it appears from what Stuart ſays of the ſculpture, that they were all drawn from the ſouth ſide; the reſt being entirely deſtroyed, or at leaſt ſo much ſo, that it was impoſſible to make any drawings of them. Both theſe have been brought to England by Lord Elgin: the dead Lapitha is particularly beautiful.

PLATE XXXI.

Two more of the ſame: the ſubjects of all of them, as noticed by Stuart, is the combat of a Centaur with a Lapitha, or of the Centaur ſeizing on the women and youths. Theſe are both in Lord Elgin's collection, and both are ſhewn in the drawing of the weſtern portico.

PLATE XXXII.

Two more of the Metopes. The Centaur alone appears in the upper one, but probably it has contained another figure. Both are in the poſſeſſion of the Earl of Elgin.

PLATE XXXIII.

Two more, exhibiting combatants; alſo in the poſſeſſion of the Earl of Elgin.

PLATE XXXIV.

Two more of the metopes; the firſt in Lord Elgin's collection, but not the latter. Six of theſe metopes were publiſhed in the ſecond volume. This contains twelve more; in all eighteen. The whole number on the ſouth ſide muſt have been thirty-two.

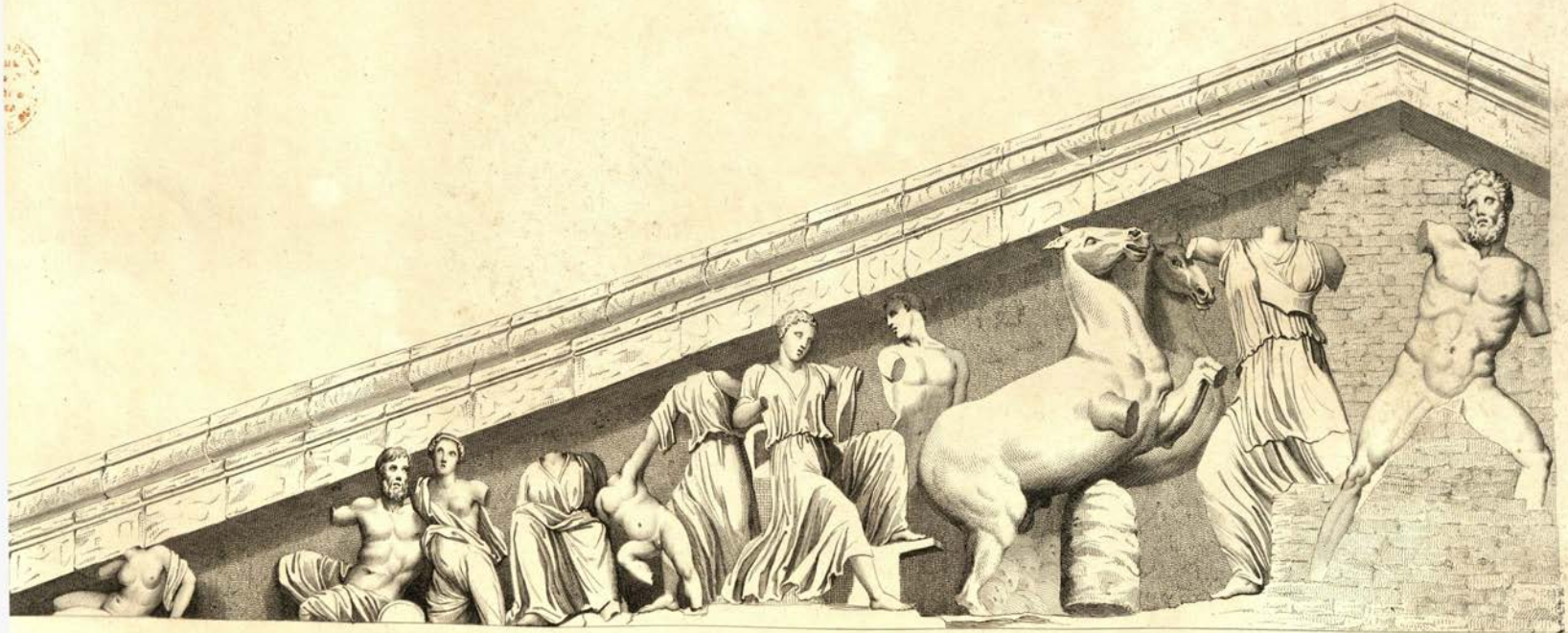
Of thoſe before publiſhed, pl. 10, fig. 2, pl. 11, fig. 1 & 2, and pl. 12, fig. 1 & 2, are in the collection of Lord Elgin. Of the number now publiſhed that collection contains fifteen. It would

have been extremely deſirable to make uſe of the advantages it afforded, to continue ſtill farther the ſeries of this intereſting ſculpture; but this was not permitted.

The head-piece to this chapter is a medal of Peparethus, the drawing of which, as of all the other medals in this volume, was found among Mr. Stuart's papers. Peparethus, according to Eckel, was a city of Theſſaly, near Mount Athos, but it is more conſiſtently deſcribed as an iſland in the Egean ſea, forming one of a ſmall group laying off the gulf of Salonica: it was celebrated for wine and oil:—"nitidæ que ferax Peparethus olivæ."—*Ovid.* On which account Bacchus and Pallas are honoured on its medals. Vid. Muſeum Hunterianum, p. 228. Pellerinus, tab. 106, fig. 7.

The tail-piece is from a fragment found in Attica: it appears probable that it has been part of the top of a Sarcophagus or Soros, and that the inſcription merely records the names of the perſons for whoſe uſe it was conſtructed: if they are names however they cannot well be Greek: it has been ſuggeſted, that the firſt letter remaining may be a Η inſtead of a Ρ, and that an initial Ε is wanting. The inſcription would then ſtand thus, ΕΠΙ ΚΑΕΩΣ ΚΑΙΝΑΖΙΑΣ, "In honour of the new worſhip."

CHAPTER



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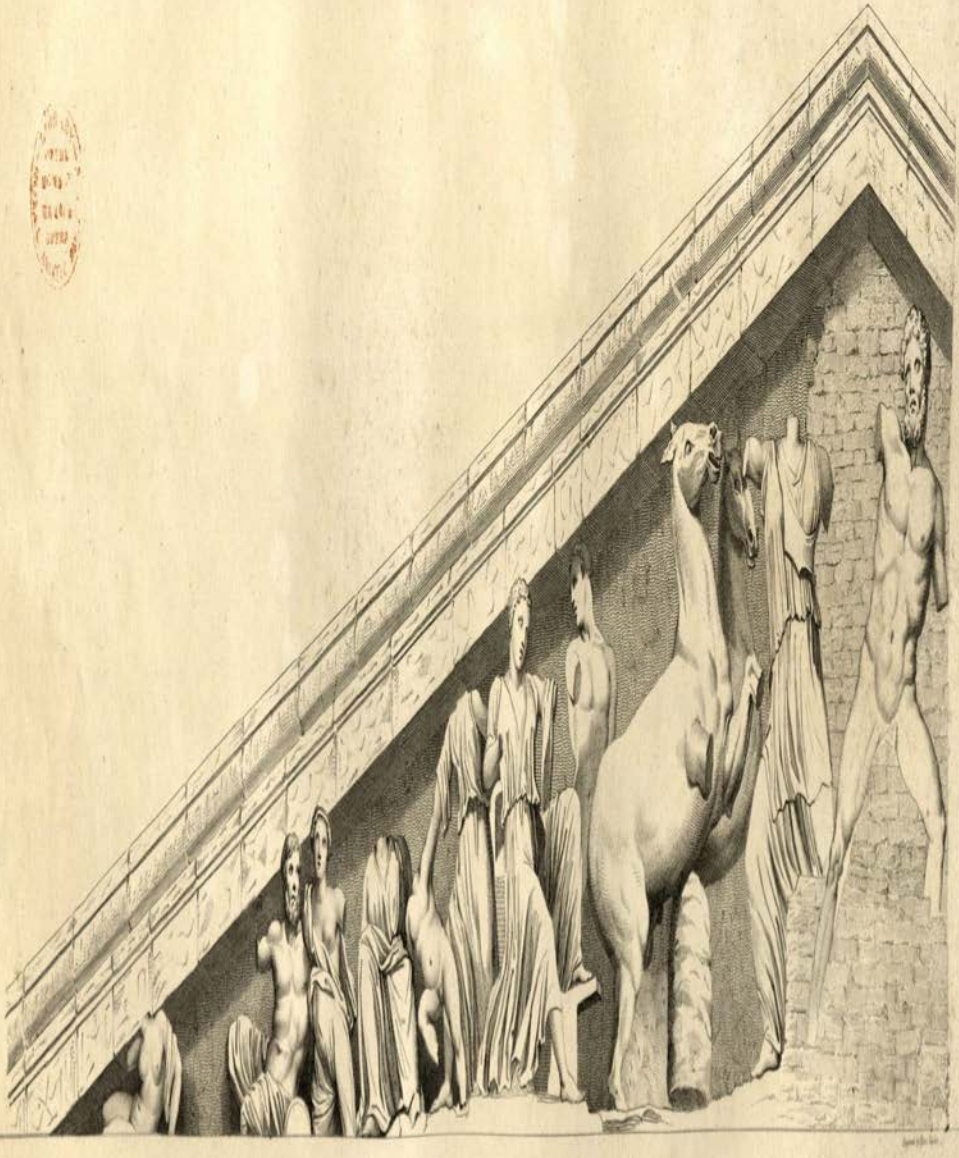

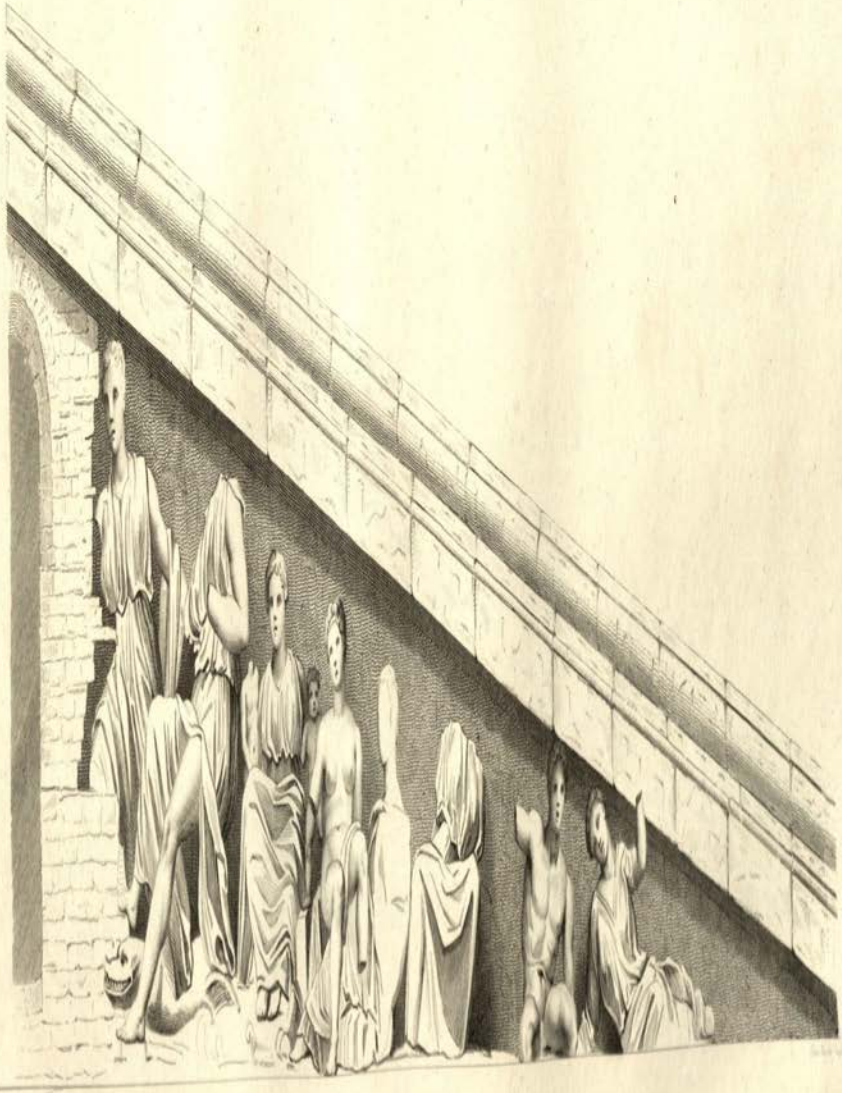

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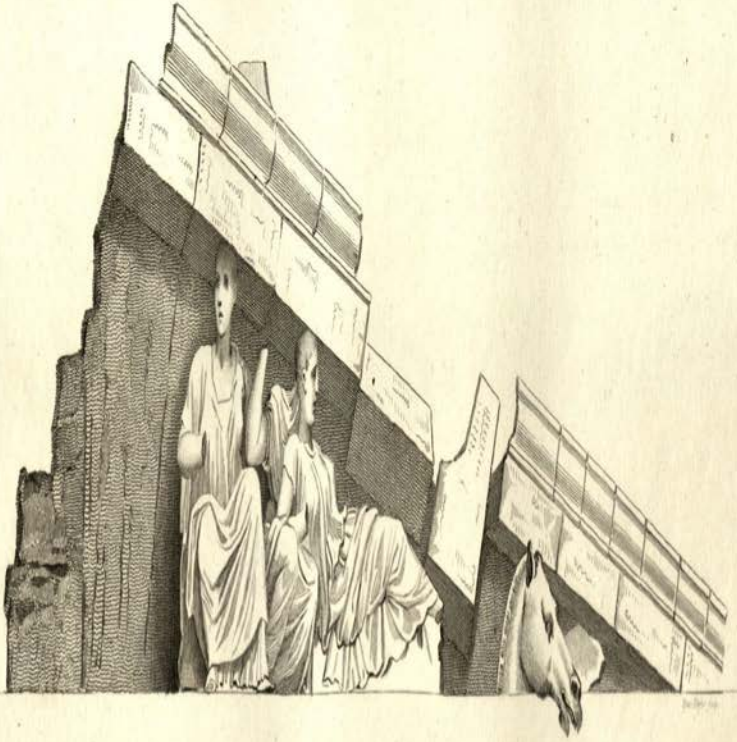

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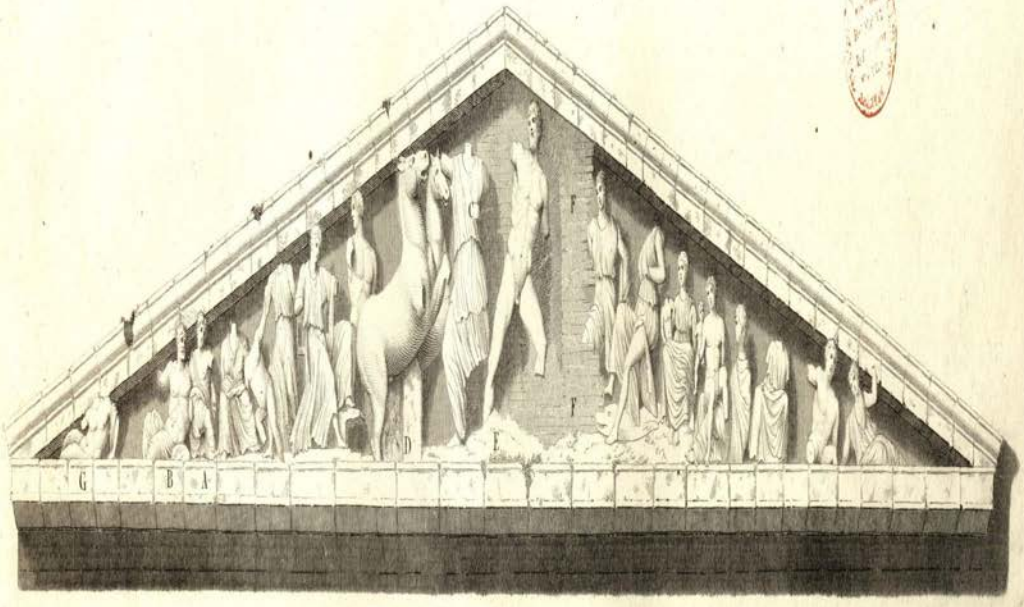
Pediments of the Parthenon, as they were in 1683.



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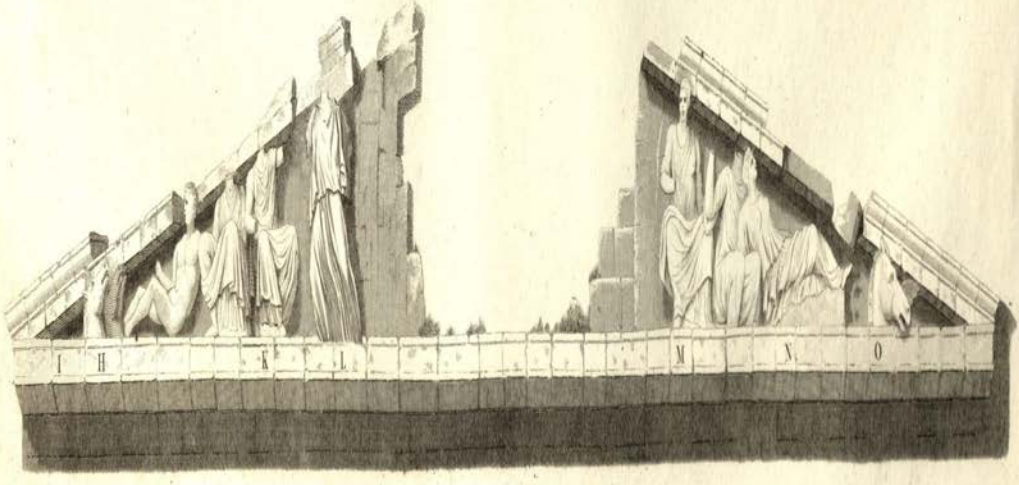

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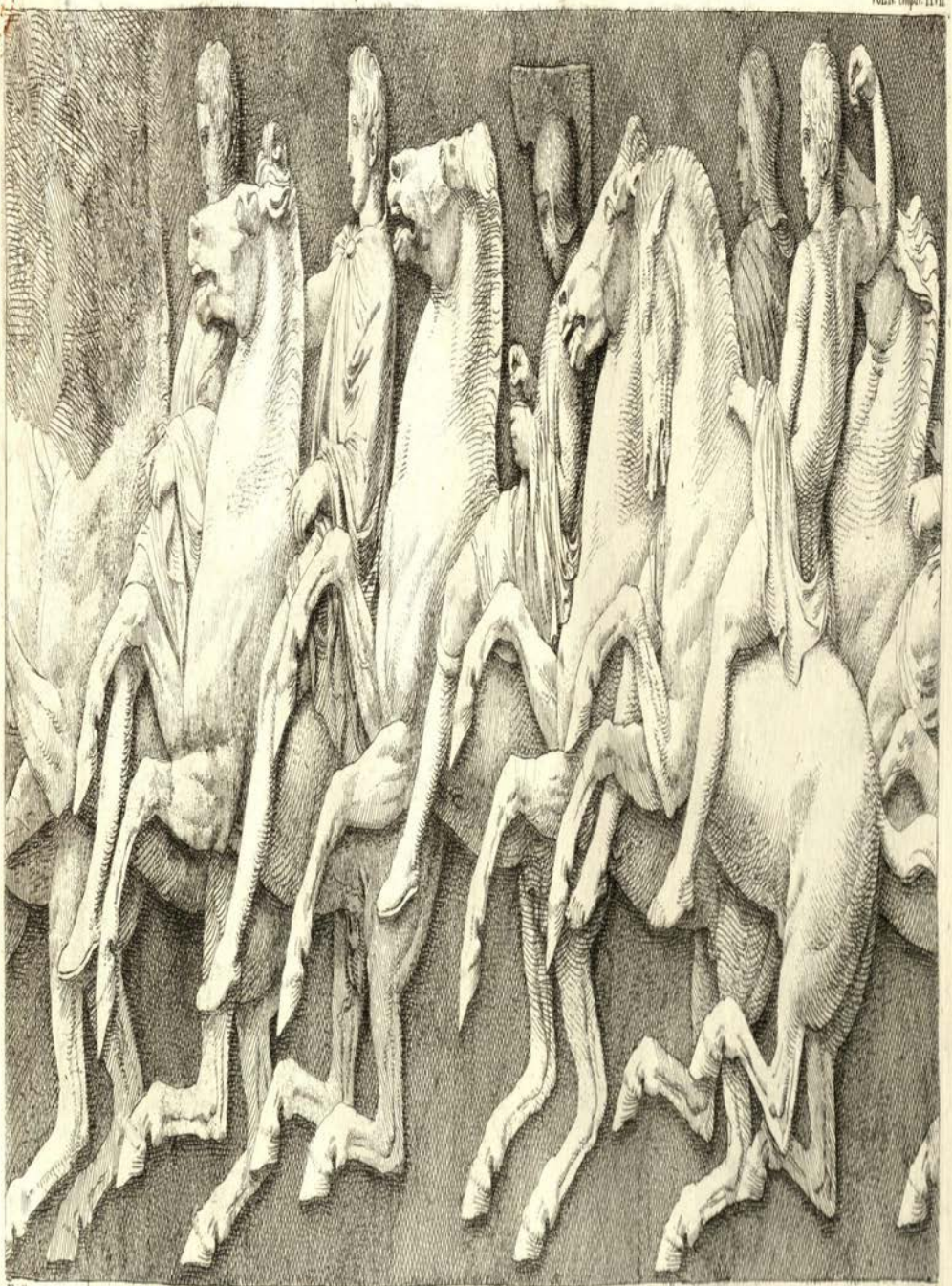

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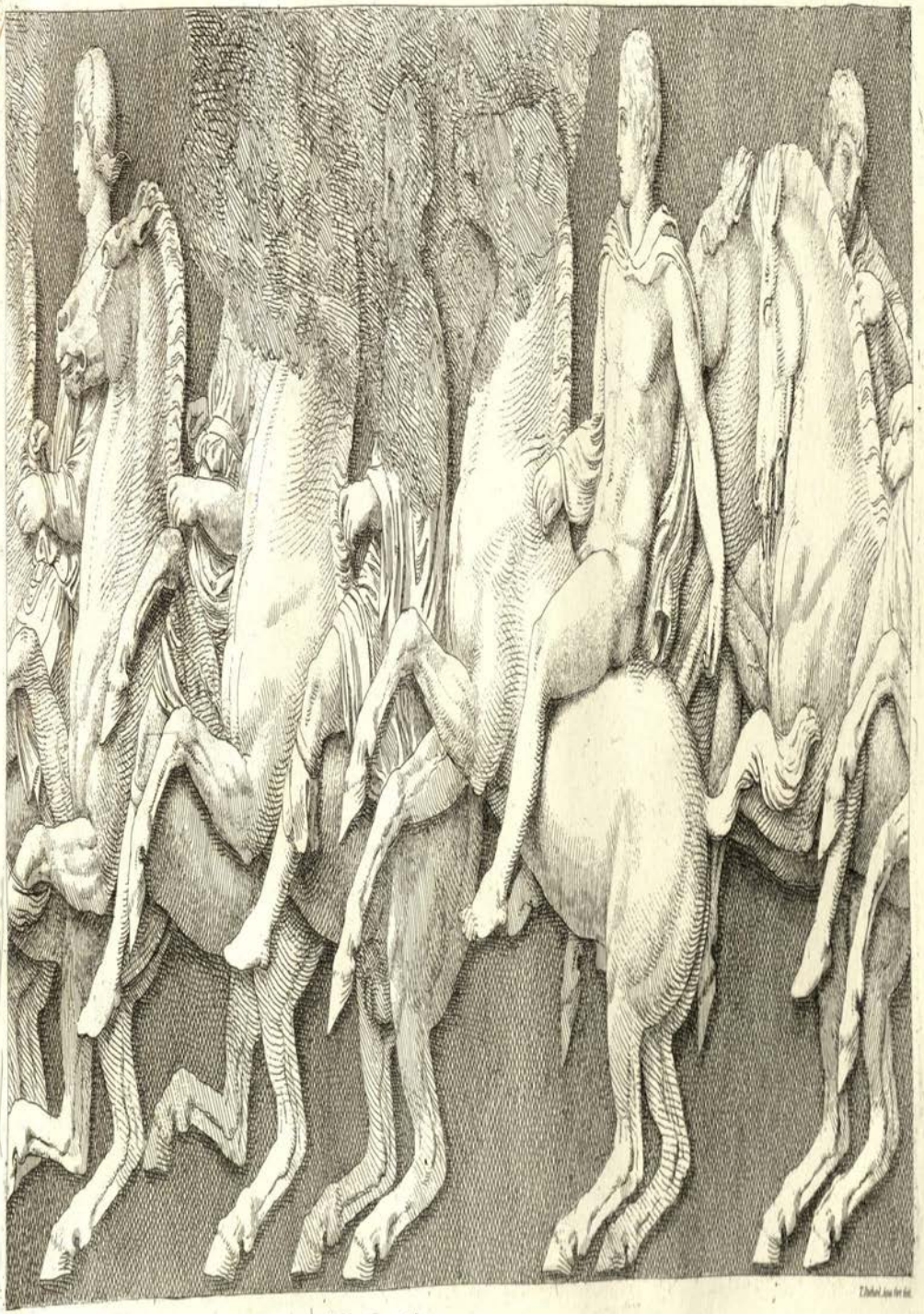

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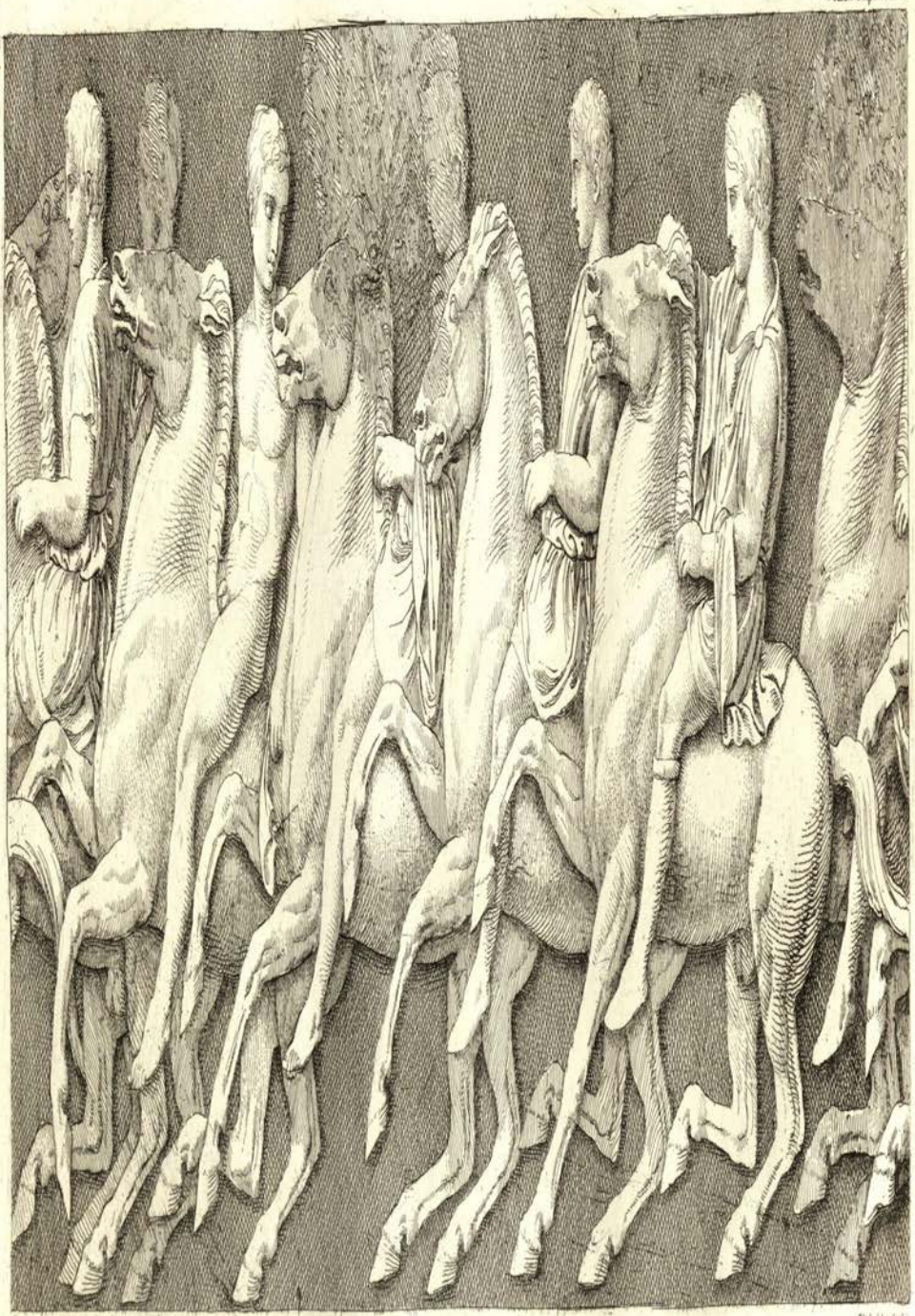

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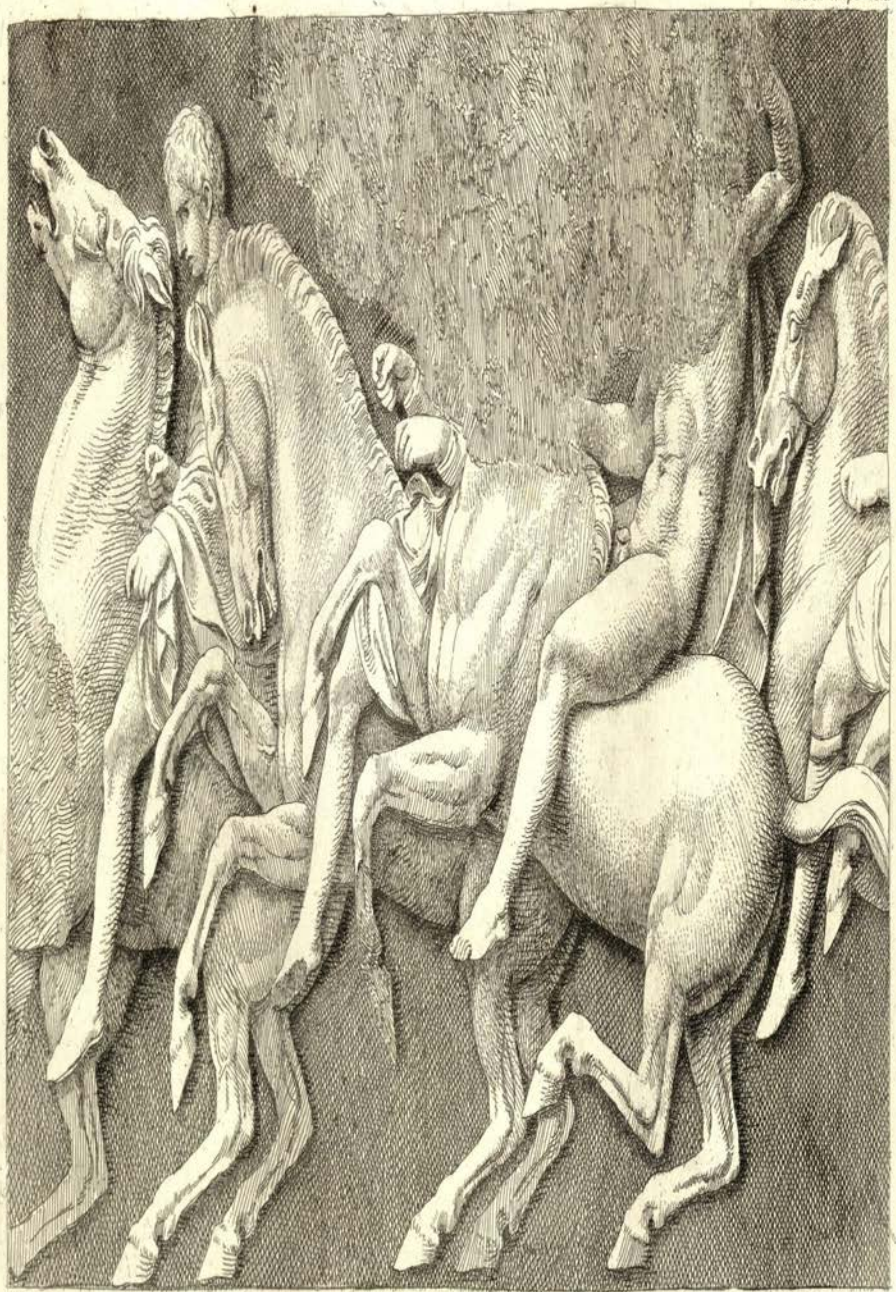

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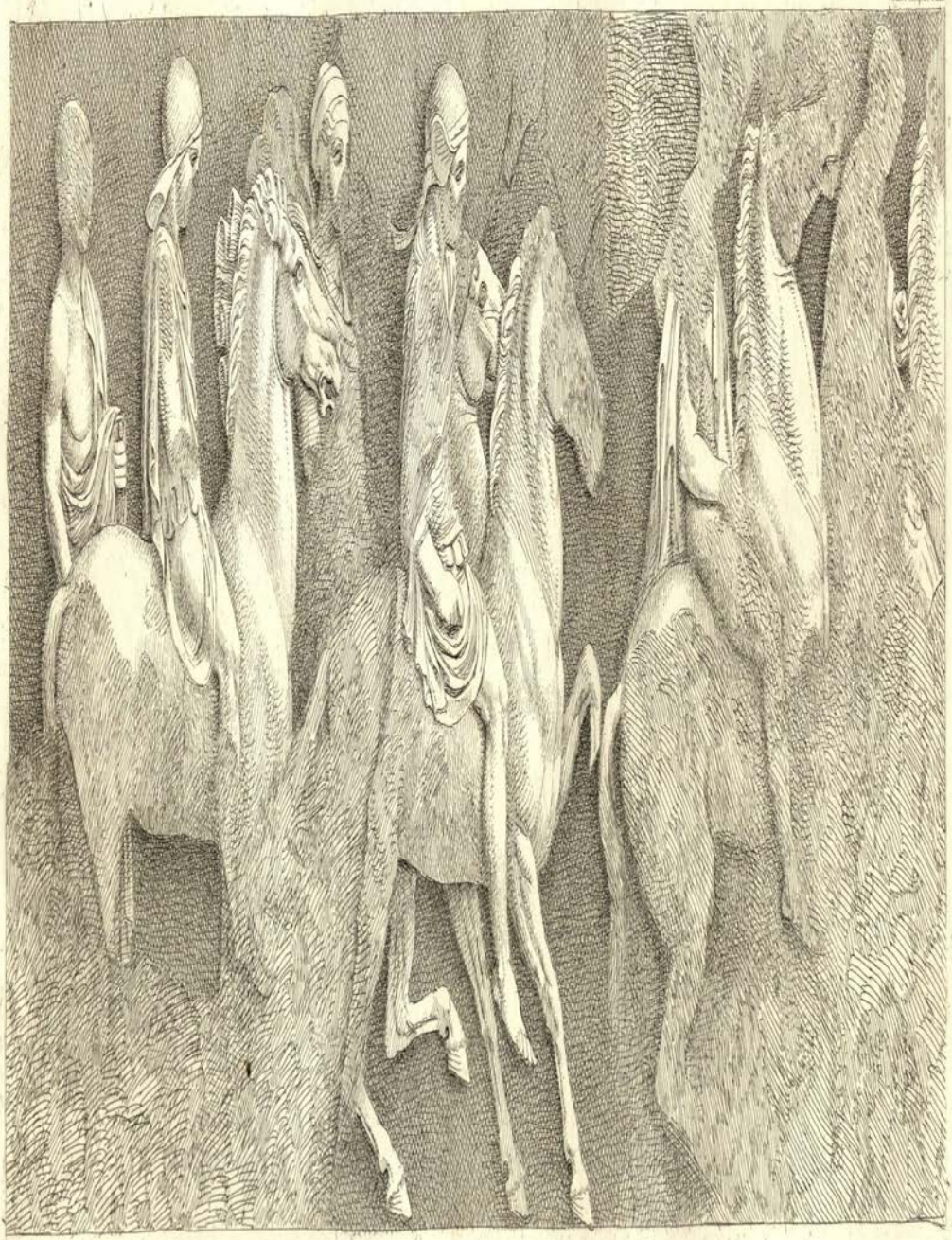

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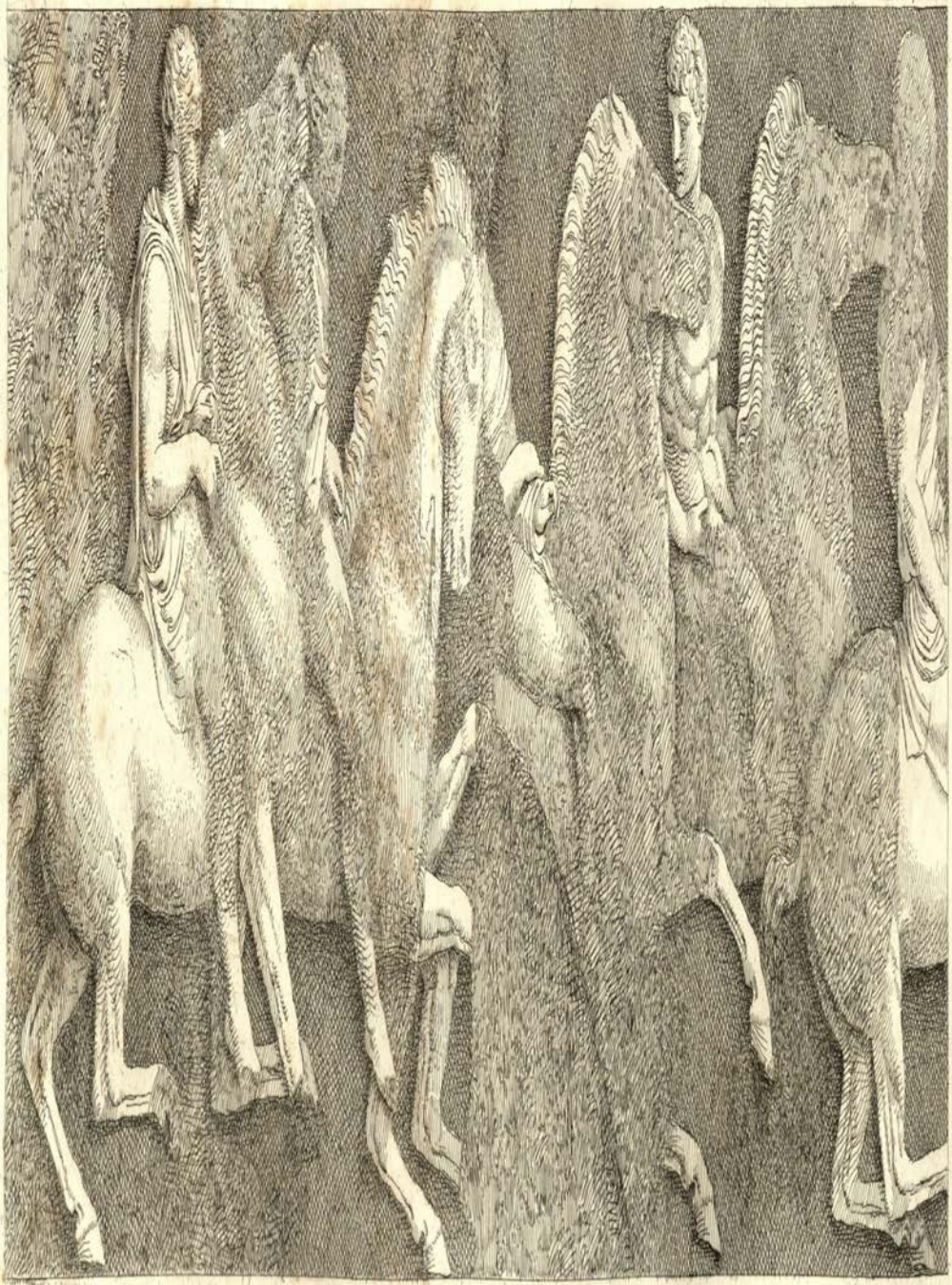

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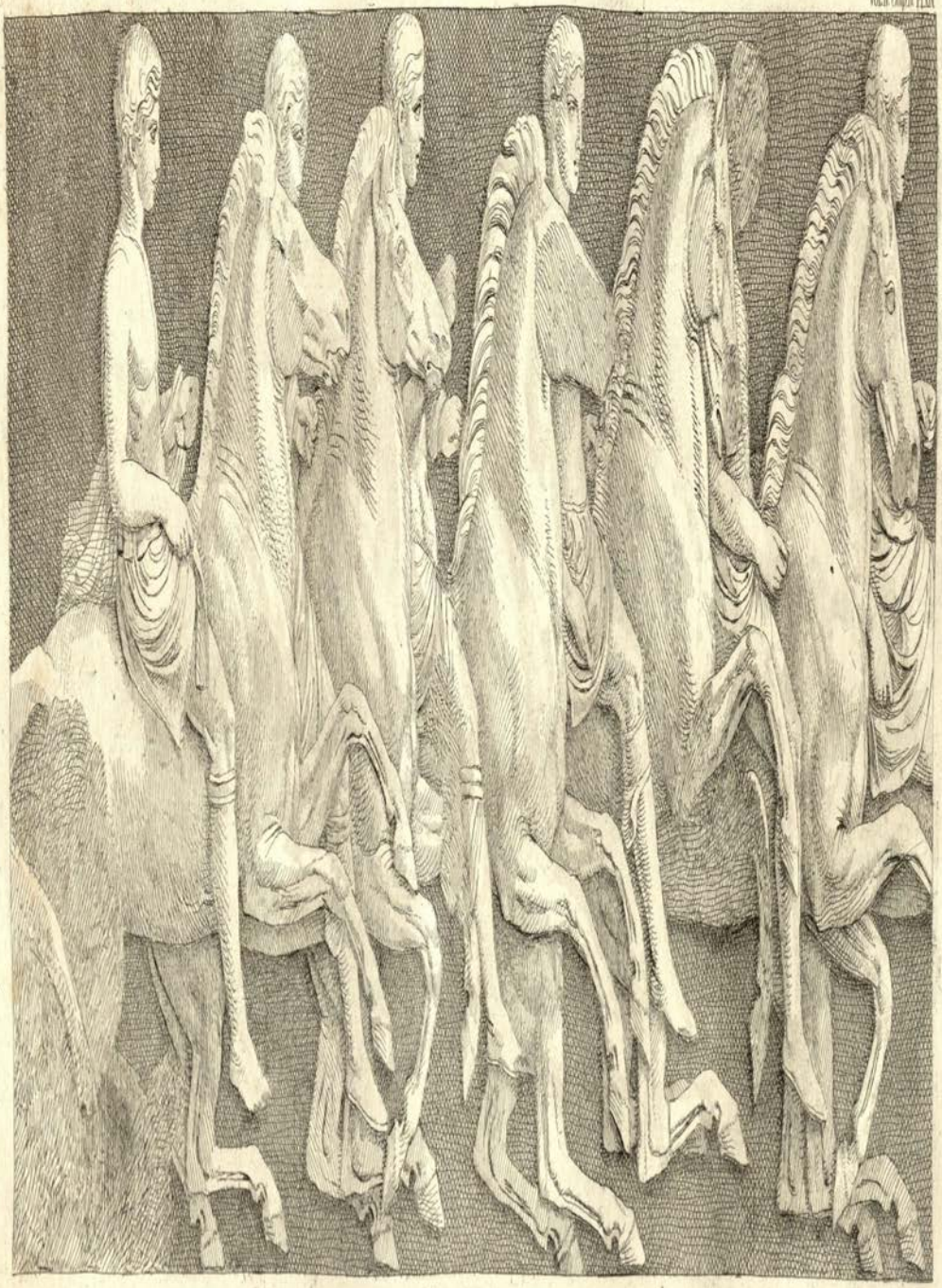

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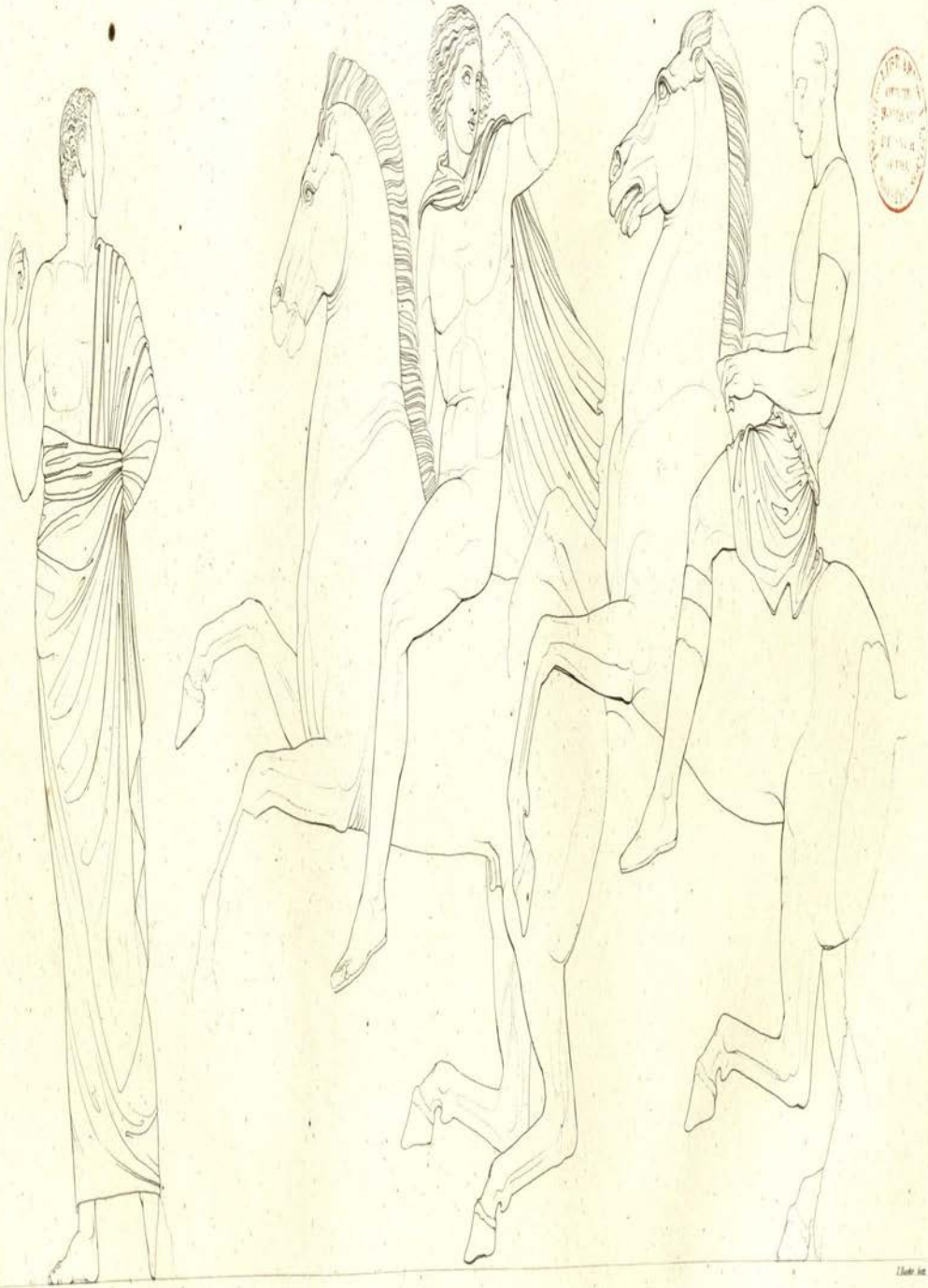

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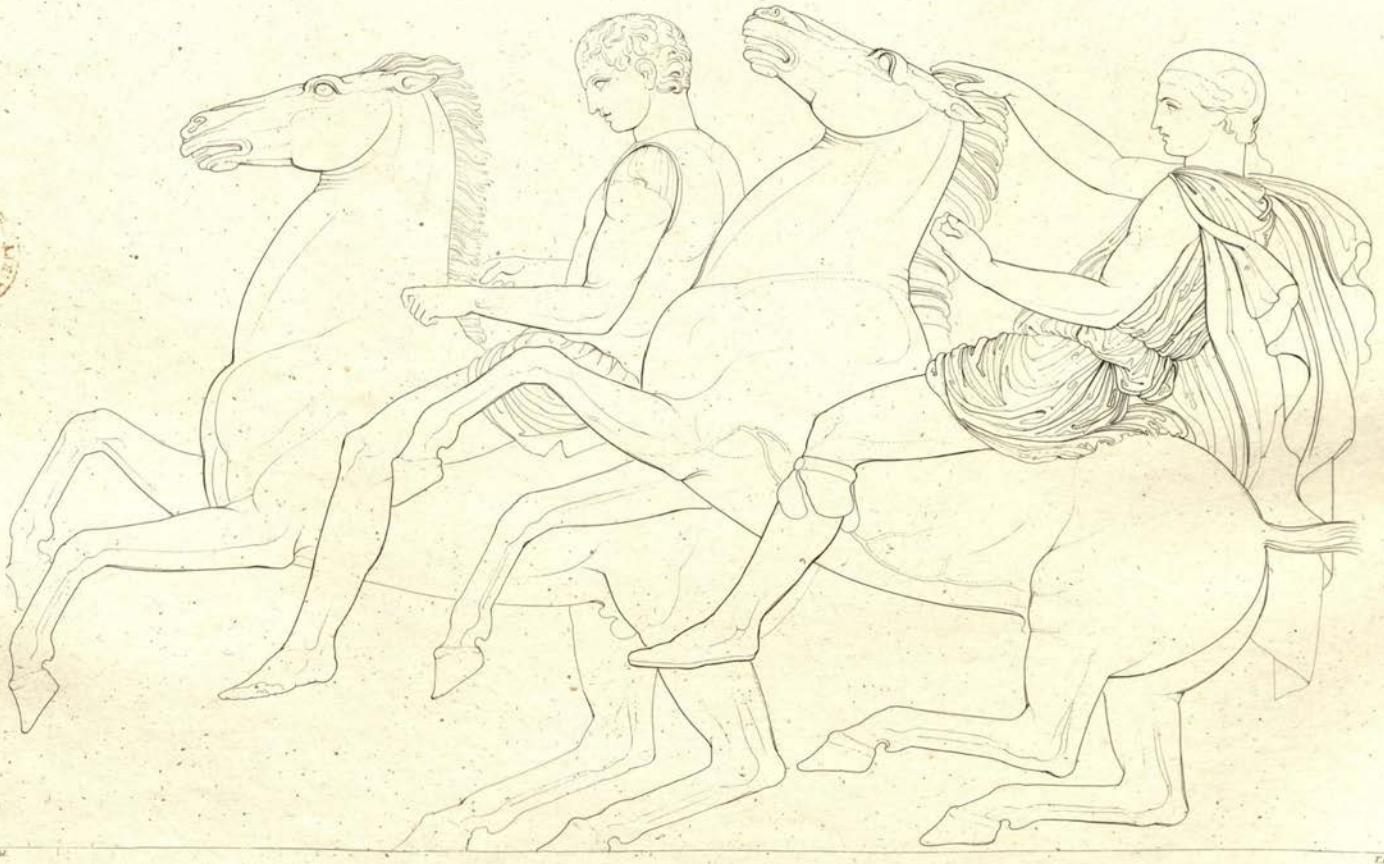

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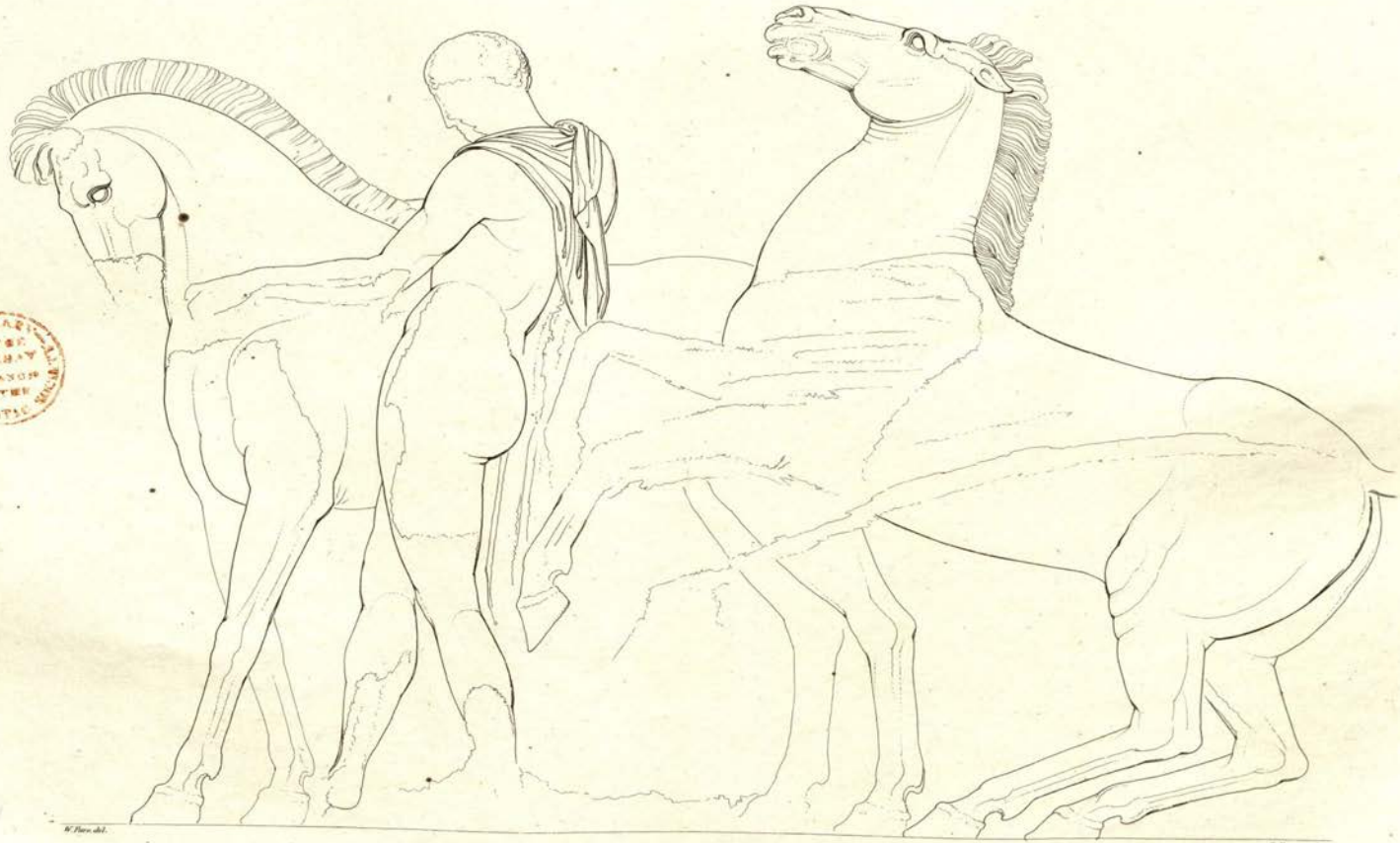

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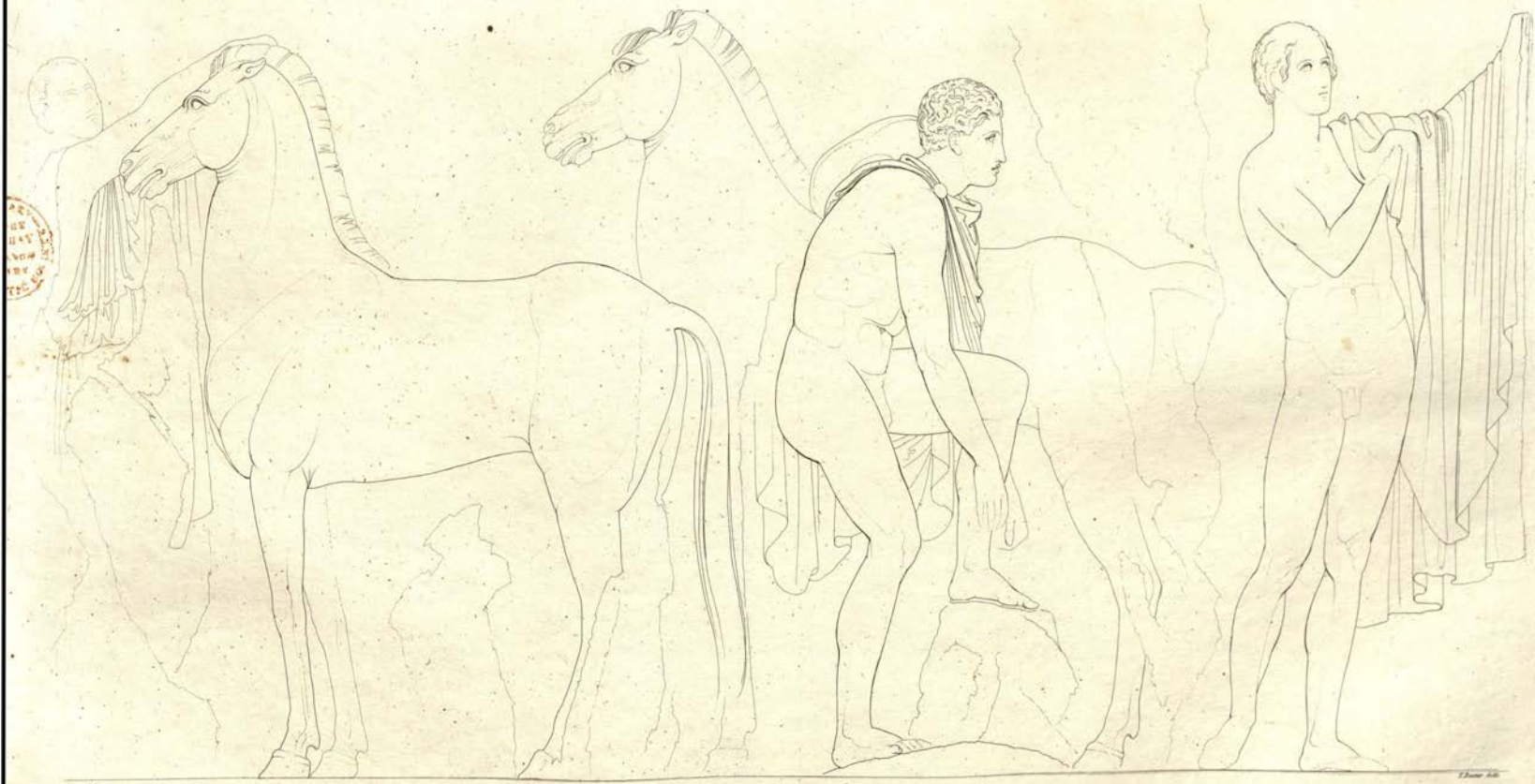

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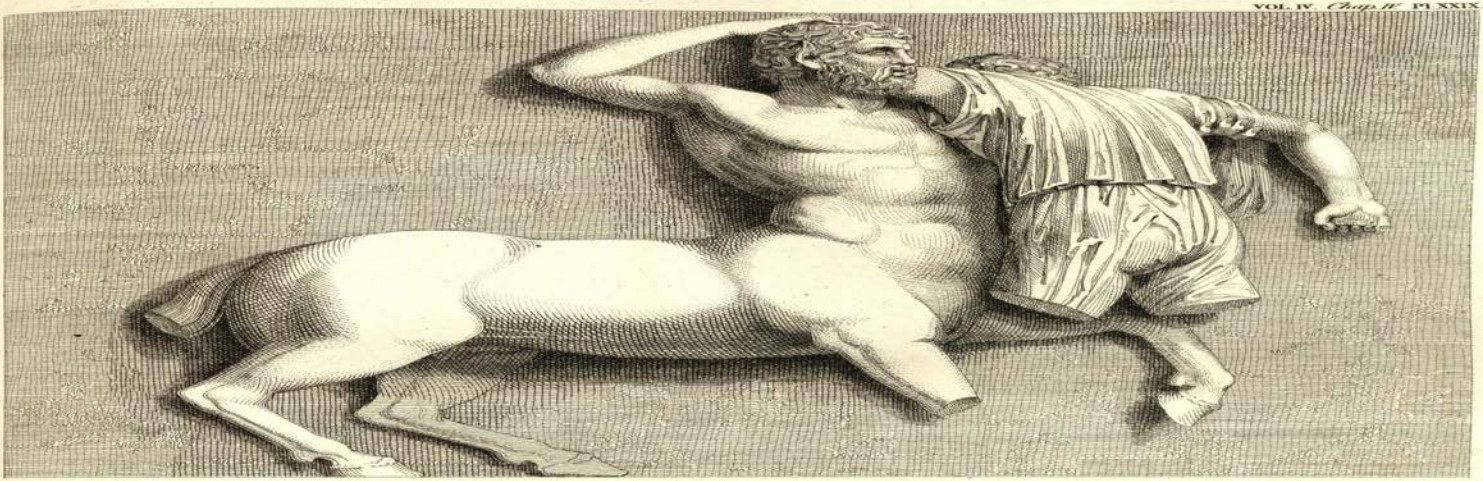

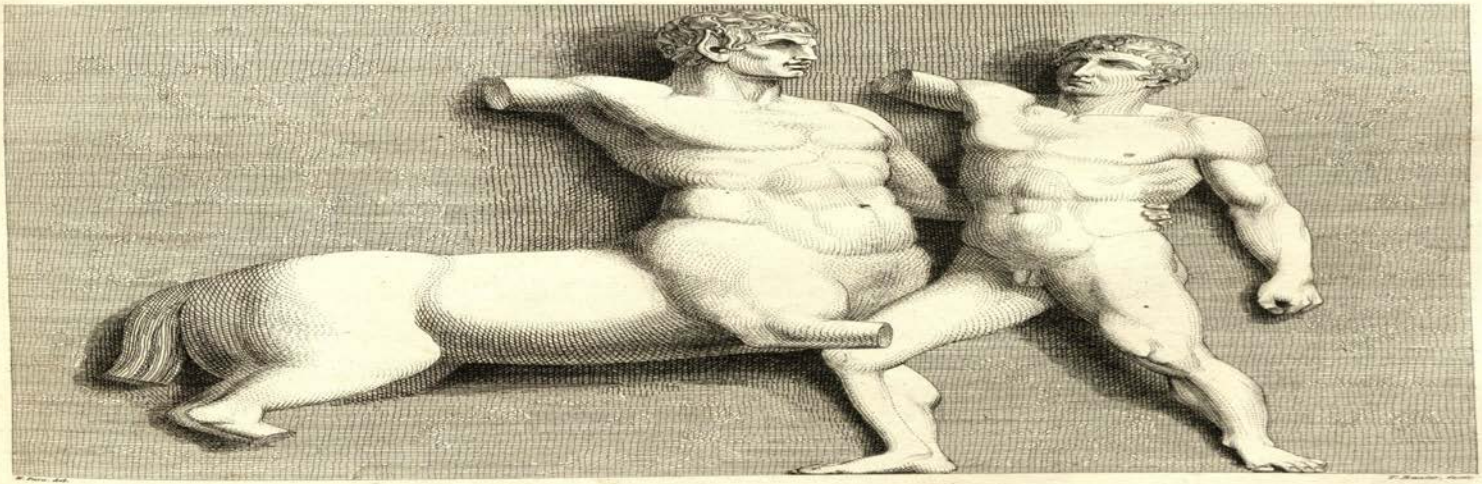

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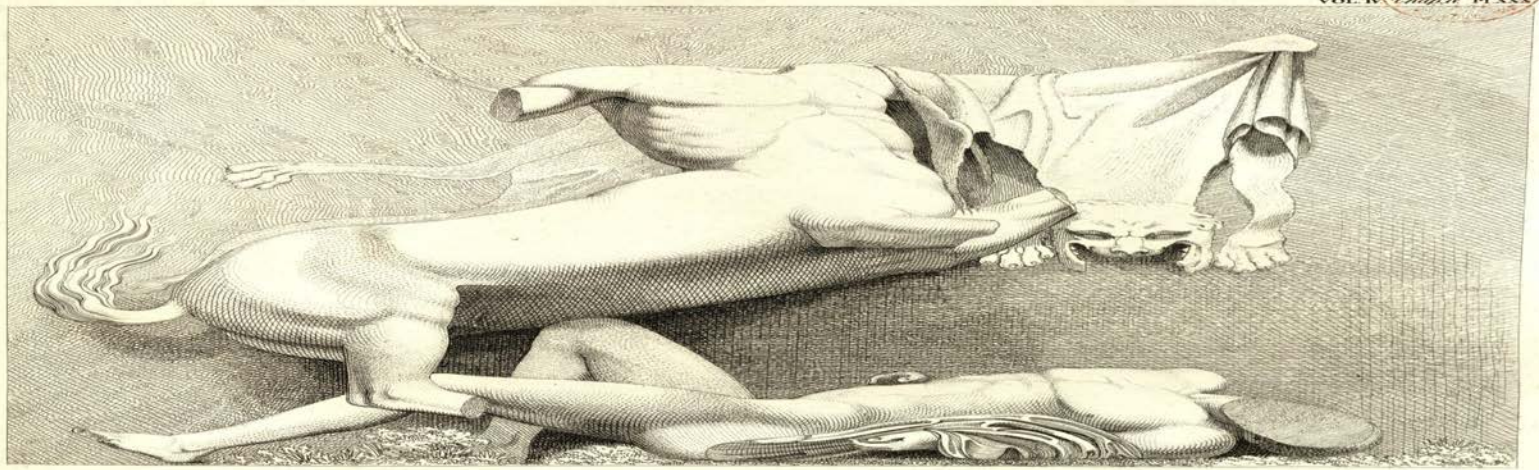

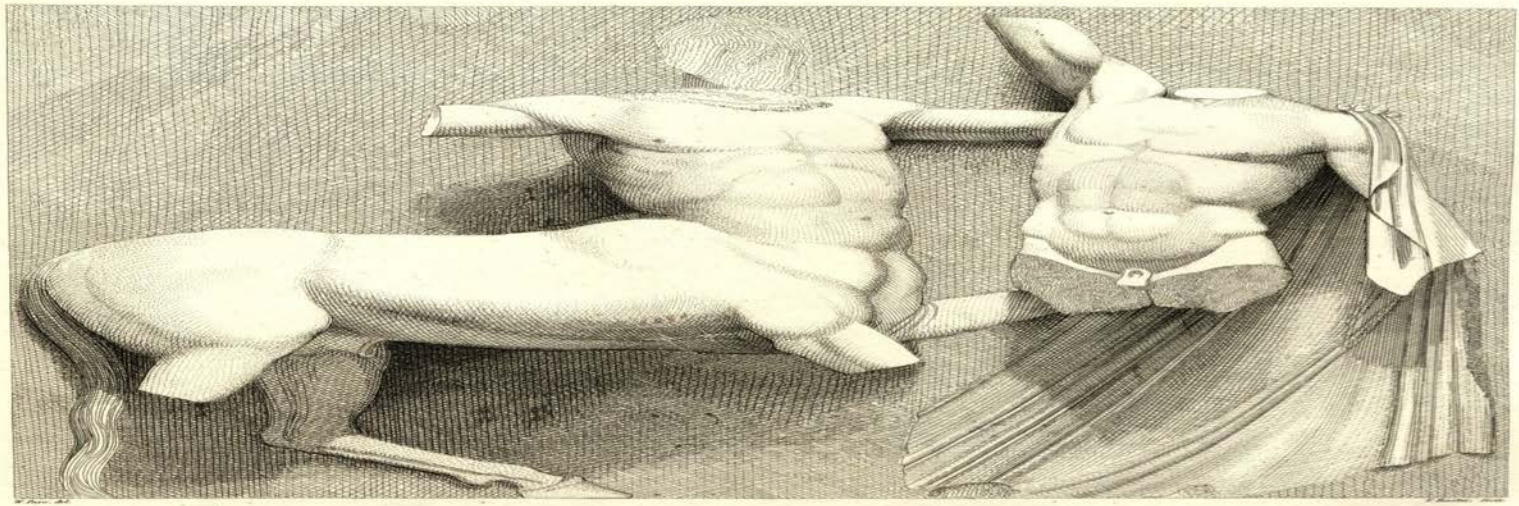

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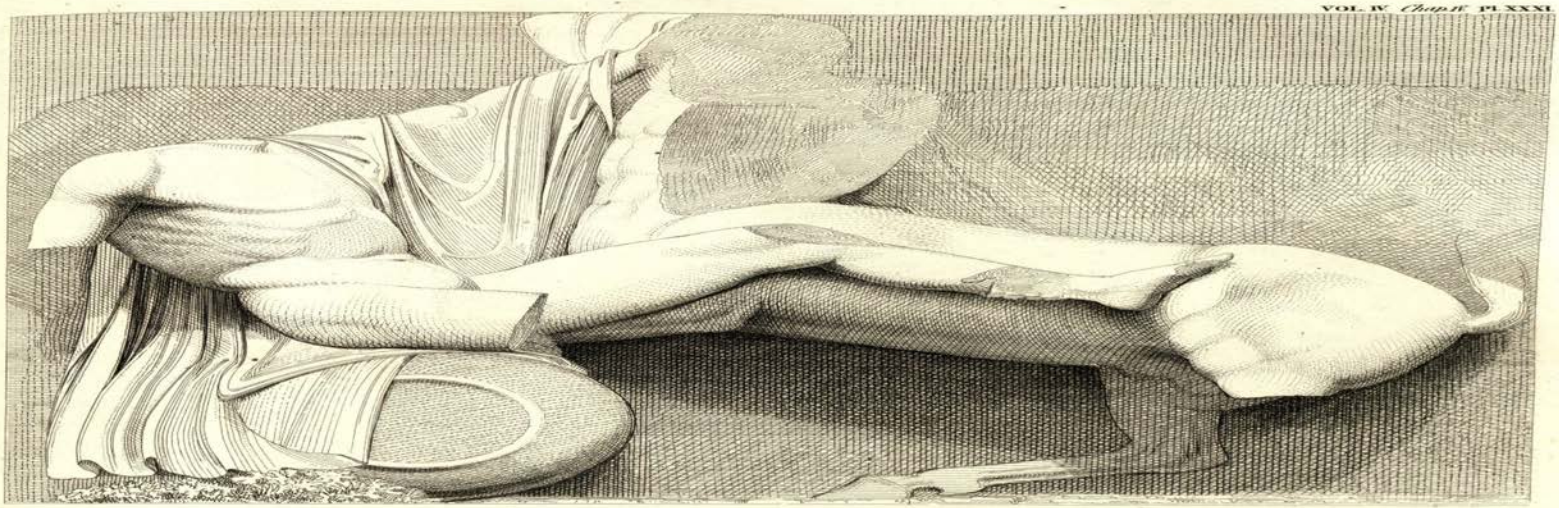

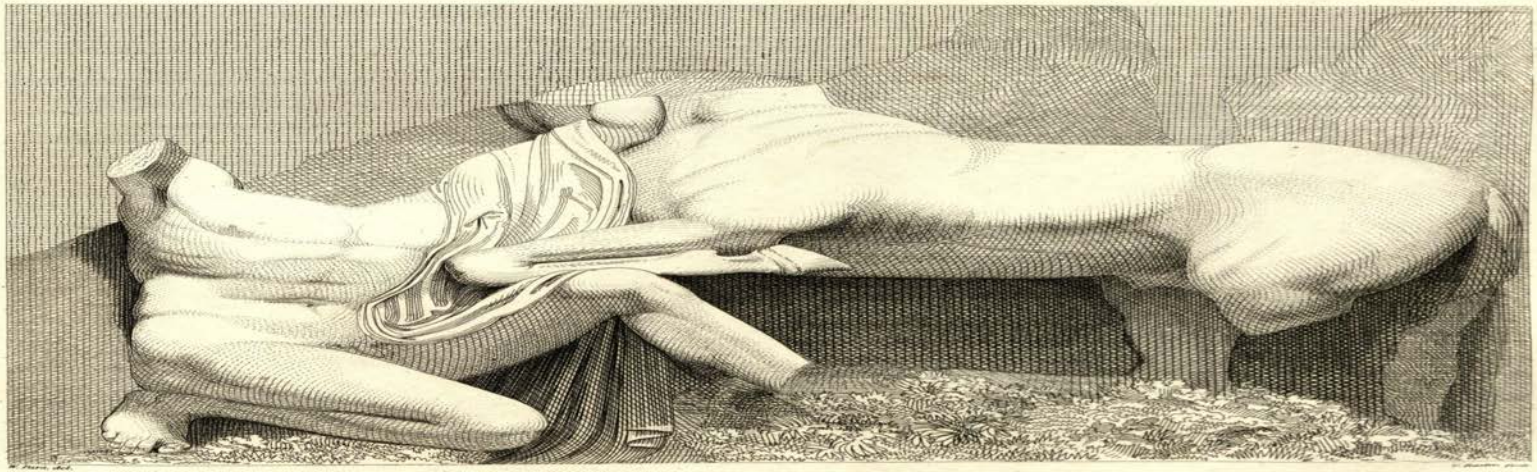

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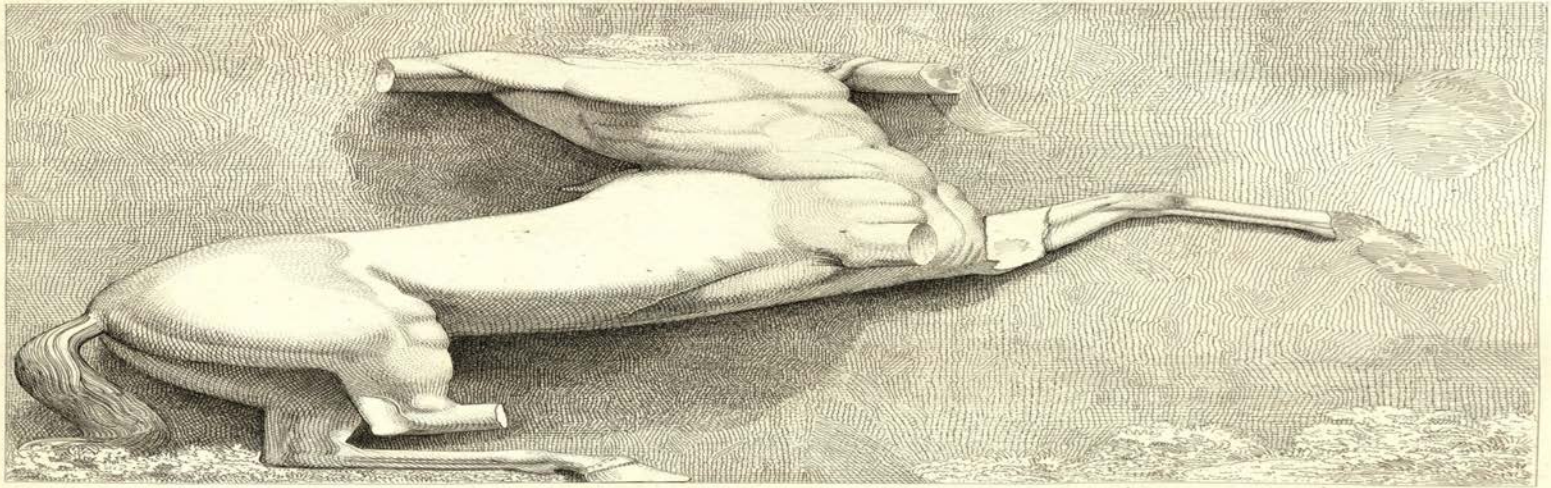

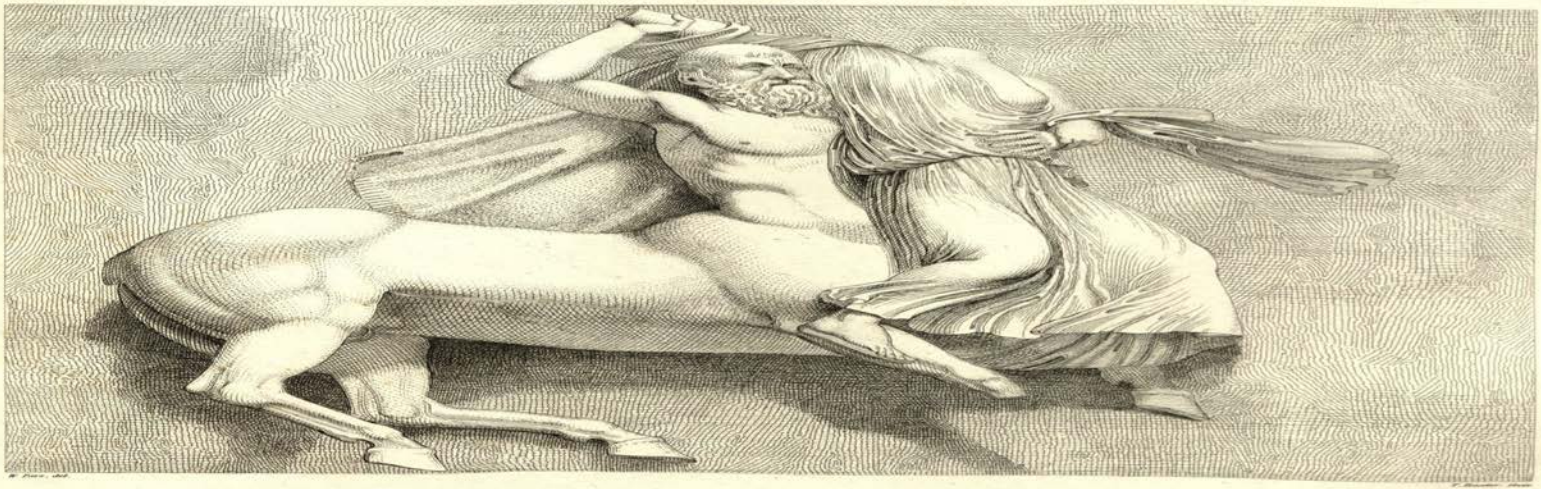

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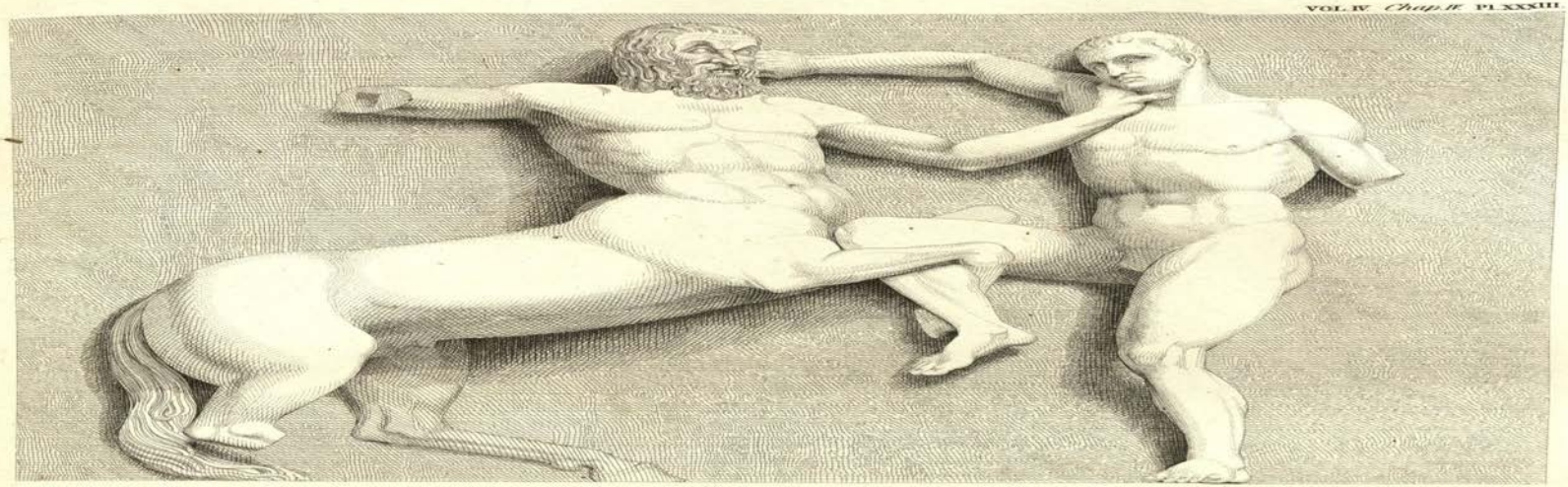

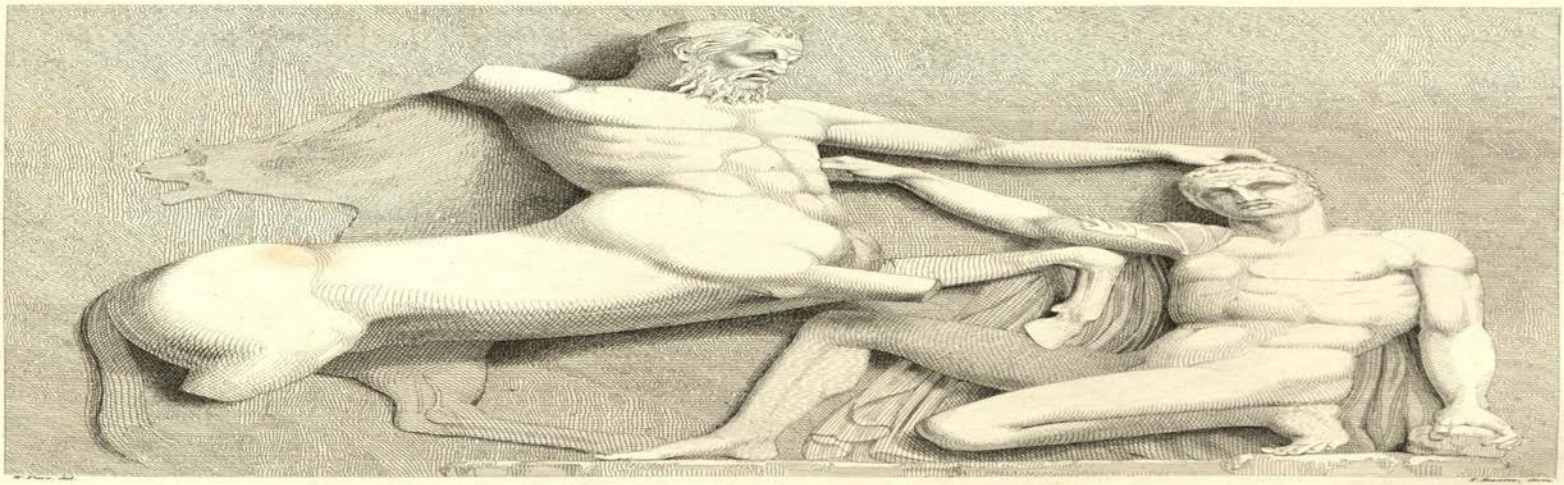

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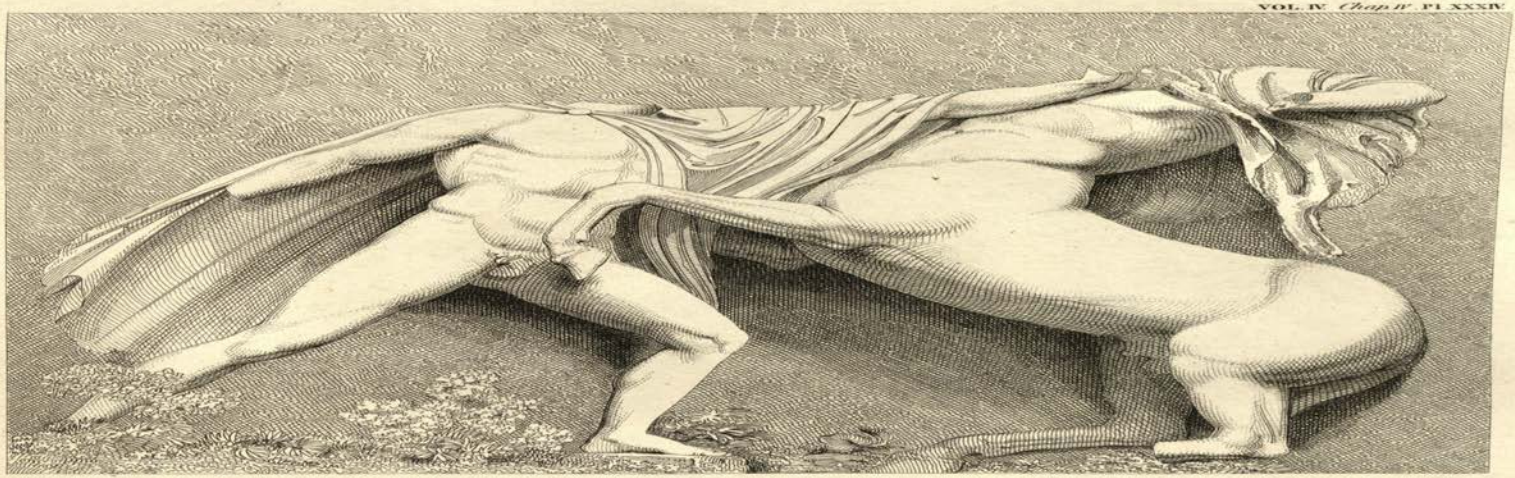

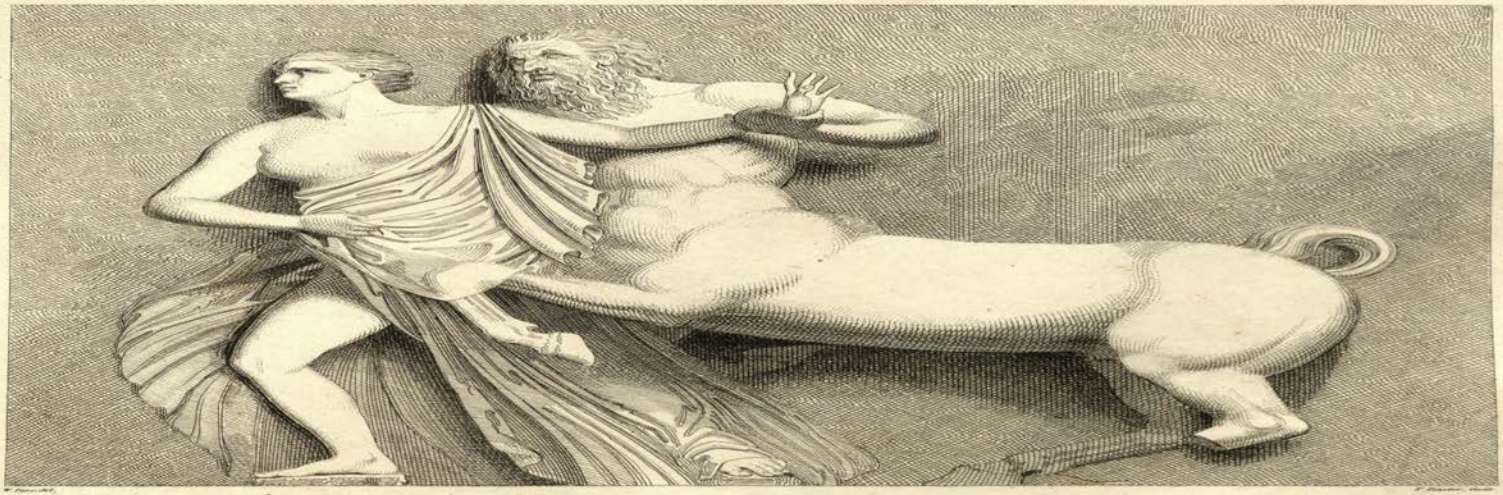

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CHAPTER V.

I HAVE put together in this chapter whatever I found moſt intereſting in Stuart's ſketches and memoranda relative to antiquities on the Continent of Greece. The ſubjects of the five firſt plates are taken from a ſketch book marked U, which I think muſt have altogether eſcaped the notice of the former editors.

PLATE I.

Contains parts of the Temple of Minerva, which were not publiſhed in the ſecond volume, or were given there imperfectly.

Fig. 1. Plan of the angle of the Temple, with the Lion's head.
Fig. 2. Section of ditto.
Fig. 3. Capital of the antæ.
Fig. 4. Capital of the internal columns.

PLATE II.

Conſiſts of parts of the Temple of Erectheus.

Fig. 1. Capital of the antæ, with the continued mouldings and ornaments of the front wall, and a ſection of the Lacunariæ. This figure exhibits a ſection of the external architrave, not exactly correſponding with that already publiſhed. The ſketches of both exiſt, and are both evidently by Revett.
Fig. 2. Elevation of the external ſide of the antæ, ſhewing ſome difference in the ornaments.
Fig. 3, 4, 5, 6. Different ornaments under the flowers. I have been able to ſupply theſe, and to make the preceding figures more correct, by the permiſſion of the Earl of Elgin to make uſe of the fragments brought home by him. Fig. 1 is the moſt uſual form. Of fig. 6 I only obſerved one example; the others occur occaſionally.

Fig.

Fig 7. Section of the ornament at *a*, fig. 3.
Fig. 8. Ditto at *b*.
Fig. 9. Plan of part of the cieling of the portico. This I have put together from detached ſketches and memoranda. There were twelve joiſts including the two at the extremities.

PLATE III.

In the ſecond volume of this work, ſome of the mouldings of the Propylea have been given as quite plain, which, in fact, are ornamented: the manuſcripts in my hands give me an opportunity of ſupplying the deficiency; I have dedicated this plate to that purpoſe.

Fig. 1. Mouldings of the architrave internally, ſee Vol. ii. chap. 2, pl. 8.
Fig. 2. Capital of the antæ, ſee Vol. ii. chap. 2, pl. 8.
Fig. 3. Capital of the pilaſter within the Temple of Victory, ſee vol. ii. chap. 2, pl. 10.

PLATE IV.

In the account of the Theatre of Bacchus, page 24 of the ſecond volume, Mr. Stuart mentions four plates, which he propoſed to give to elucidate the ſubject. Mr. Newton could only find two of theſe prepared; and perhaps the books which furniſhed the materials for Plates IV. V. VI. never came into his hands.

Elevation of the front of the Scene.

The holes a little above the preſent ground line ſeem to have been formed for the reception of the ſtone beams of the ſtage floor, but I am at a loſs to conceive why they ſhould be placed at ſuch a diſtance from the row of arches which appear to be intended for the uſe of the ſtage. If the practice of the ancient theatre reſembled that of the modern, one might imagine an upper timber floor for the uſe of the actors, and the interval to be appropriated to the machinery.

The central arch is a receſs of ſmall depth: in the back wall is a ſmall door-way, not five feet high, leading to a little cloſet, eight feet two inches and eight tenths long, and four feet ſix inches wide, and from this another ſmall opening, which was perhaps a window. Could this cloſet have been the ſituation of the prompter? In a door-way for mere uſe neither the ancient or the modern Greeks have appeared to think it at all important that a perſon ſhould enter without ſtooping.

PLATE V.

Elevation of the back of the Scene.

In the deſcription of plate 2, chap. 3, in the ſecond volume, it is not obſerved that the plan there given is taken at two different levels, the right-hand ſide ſhewing the lower part, and the left the plan of the ſtage, &c. Near the corner, marked *C*, are ſome ſteps down to the orcheſtra, which, with the arch which covers them, are alſo marked in this view, by the dotted lines at *b*. The vaulting of this paſſage overhangs the upright of the walls thirteen inches on each ſide. The dotted lines at *a* relate to the building, containing the ſtair-caſe marked 2 on the plan. Of the details of the ſtairs themſelves I could make out nothing ſatisfactory. I ought to mention, that a drawing of M. Fauvel, for the uſe of which I am indebted to the liberality of John Hawkins, Eſq. of Bignor Park, has enabled me in ſome inſtances to underſtand the poſition of Mr. Stuart's ſketches of this edifice.

PLATE

PLATE VI.

Section of the Theatre through the Scene.

The following liſt of the heights of theſe buildings are given by Stuart; they are not always conſiſtent with the figures on the ſketches, nor do I always underſtand their exact application. I thought however it would be beſt to give them juſt as I found them.

	Ft.	inches
" Height of the firſt arch of the third order from the extremity of the building on the inſide	10	1.7
Ditto on the outſide	12	4.0
From the top of the ſtone that projects to the architrave, by the niche fronting the ſcene	13	3.0
Height of the architrave	1	6.2
Diameter	1	10.0
Height of the key-ſtone of the middle arch of the ſcene, ſecond order	3	6.8
From the top of the key-ſtone to the top of the courſe of ſtones including it	0	9.2
Height of the following courſe of ſtones	2	2.2
Add to ditto upon the order above theſe	0	9.0
Height of the arch	13	5.5
Height of the courſe of ſtones beneath it	2	3.2
——— ſecond courſe of ſtones	1	10.8
Thence to the key-ſtone of the lower arch	4	5.0
Height of the key-ſtone itſelf	3	3.1
Height of the ſecond order of arches without	12	5.0
Height from the horns of the great arch behind the ſcene to the floor above the ſame	11	3.0
Height to the top of that order of ſtones	1	10.0
From the order of ſtones which includes the key-ſtone of the third order of arches to the key-ſtone of the fourth order meaſured inſide	17	5.0"

PLATE VII.

Fig. 1. " Fragments of a cornice of the Ionic order found on the hill above the ſeats of the Theatre of Bacchus."

Fig. 2. " The interior face of an architrave which is built up in a modern wall under an arch of the bridge over the Iliſſus:" Mr. Stuart calls it an *interior* face on the ſketch, but I do not know what has induced him to conſider it ſo. It is probably of the time of the Romans.

Fig. 3. " The capital of a pilaſter in the wall of the baſtion fronting the Propylea." This deſcription, ſeems to point out the building, called by Stuart the Temple of Aglauros, but which appears more probably to have been the Temple of Victory Apteros. There is a memorandum on the ſketch that the frieze over this is 1 foot 5.25 inches high, and adorned with ſculpture.

Fig. 4. Attic baſe on the convent at Colouri.

Fig. 5, 6, & 7. Plan, elevation, and ſection of an Ionic capital, probably found in the church of St. George, on Mount Anchesmus.

PLATE VIII.

Fig. 1, 2, 3. Quarter plan, elevation, and part of a ſection of a Doric capital found in a convent at Daphne. The ſtraight line of the ovolo remarkable in this example is alſo met with in the

Portico of Philip in the Iſle of Delos, ſee Vol. III. chap. 10, pl. 4. The abrupt termination of the flutes, and the very faint annulets, alſo diſtinguiſh this capital.

Fig. 4. Doric capital in the church of Stauromenos Petros. This church was probably built upon the ruins of the Temple of Diana Agroteria. There are alſo in this church a piece of an ancient Moſaic pavement, fragments of granite columns, attic baſes, a Corinthan capital without volutes, and ſome pieces of a circular entablature.

Fig. 5. Fragments in the metope of Mendeli. At the ſame place is a piece of an architrave about ten feet long, with the inſcription ΣΤΩΙΚΩΝ in large characters, and ſome other fragments of leſs importance.

Fig. 6. Doric capital found in a ruined church, on the left hand of the road from the town of Athens, to the Turkiſh burial ground, facing the gate of the Acropolis.

Fig. 7. Fillets of the above capital.

PLATE IX.

Fig. 1 Plan of the Caſtalian Fountain.

This fountain, or rather bath, is placed at the edge of a narrow chaſm in Parnaſſus, which marks the ſituation of the ancient Delphi. The little channel at the back, though it appears by the ſection to communicate with the baſon, has yet an independent outlet through the rock. There appears to be a ſpring of water by the bath itſelf, and another riſes almoſt immediately oppoſite to it in the chaſm. Theſe unite and hurry down the ſlope of the mountain to join the Pleiſtus. There is ſtill another ſpring in the neighbourhood, at a ſmall diſtance to the weſt, which riſes at the foot of an inſulated rock, above the village of Caſtri; but as the one here given is the only one which bears any traces of art, it has uſually been conſidered as the Caſtalian fountain.

Fig. 2. Elevation. The upright grooves in the wall do not admit an eaſy explanation.

Fig. 3. Section. This ſhews the ſingular form of the niche.

Fig. 4. Architrave of a door in a church at Delphi.

Fig. 5. Profile of the ſeats of the Stadium at Delphi.

PLATE X.

View of the Chaſm at Delphi.

The interſection of lines from *a* to *b* will mark the poſition of the fountain. After rain an impetuous torrent ruſhes down the chaſm. This view was made out from a ſketch of Stuart's by the late Mr. Cozens, under the direction of a traveller who had recently viſited the ſpot.

PLATE XI.

View of Parnaſſus on the road from Livadia to Delphi, made out by Cozens, under the ſame direction.

THE head-piece of this chapter is an imperial medal of Peparethus (ſee preceding chapter, p. 26.) This coin is mentioned by Vaillant and Morellio; the latter of whom conſiders the head on the reverſe to be a Priapus, but it is more generally referred to Jupiter. Goltzius mentions ſome obſcene medals of this iſland, which may countenance the ſuppoſition of Morellio. The impreſſion on the obverſe was probably to give it currency in ſome neighbouring city.

The tail-piece repreſents a capital found in the plain of Eleuſis.

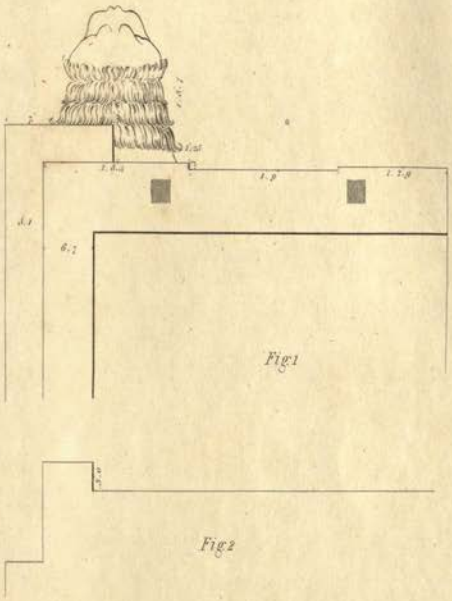
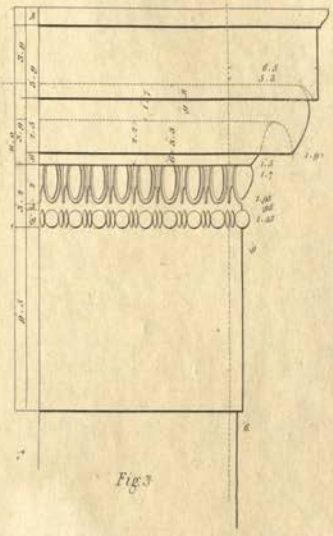


Fig. 1

Fig. 2



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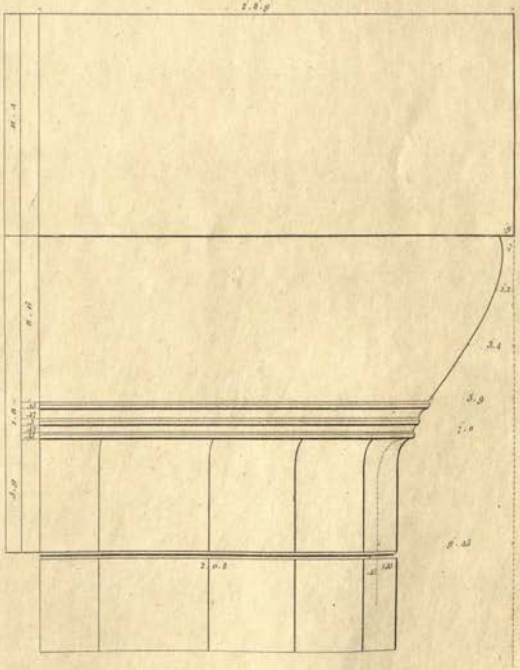

Fig. 4

J. Davis. Sculp.

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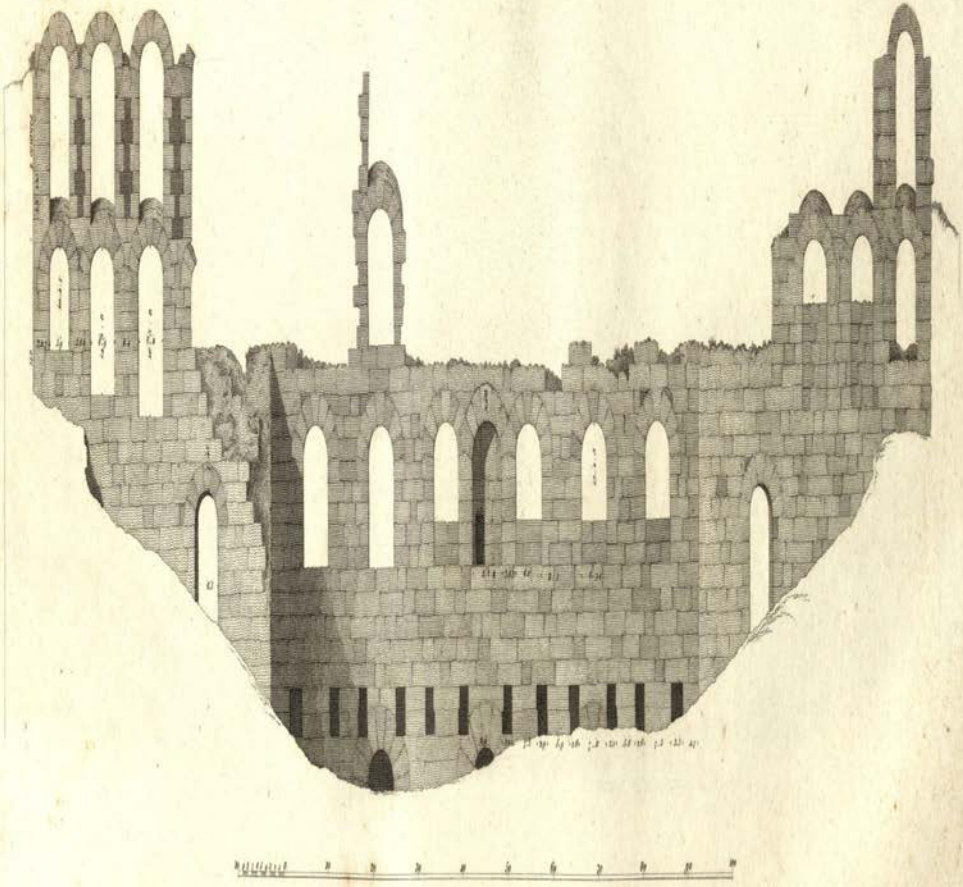

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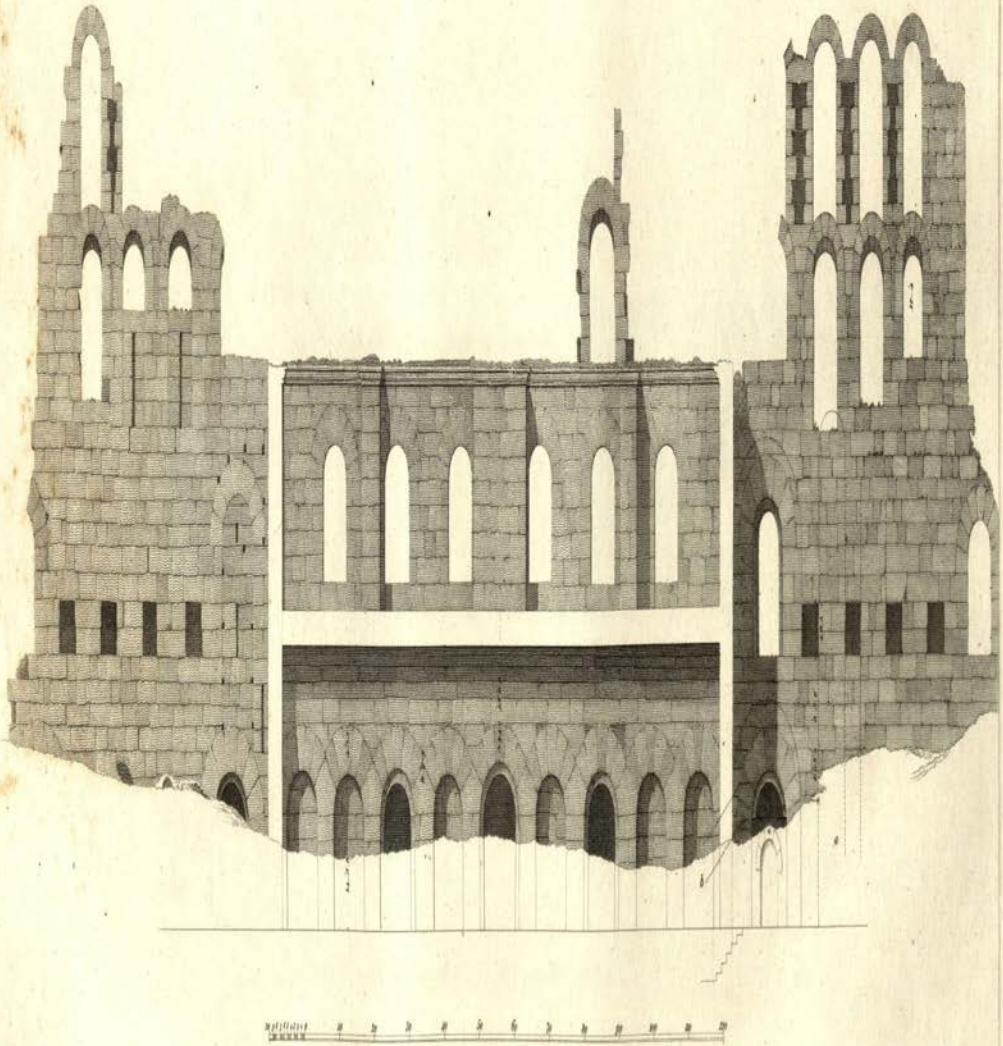

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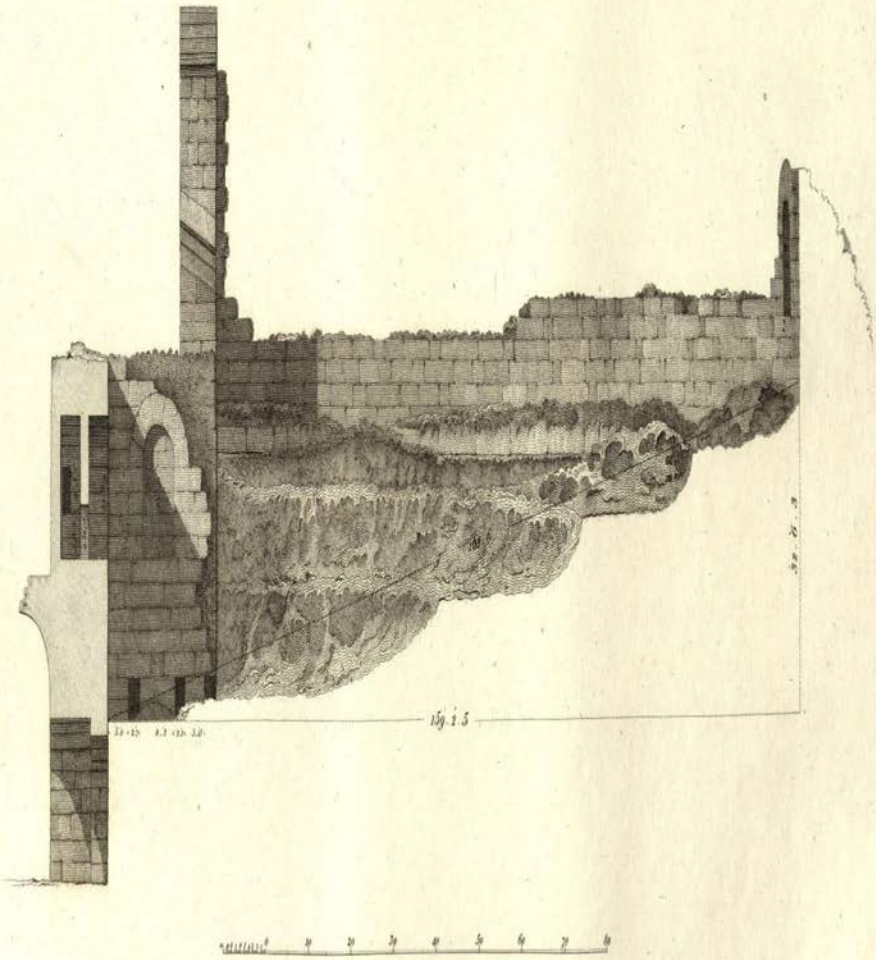

Fig. 2. 3.

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VOL. IV. PLATE I.

Fig.2

Fig.1

Fig.3

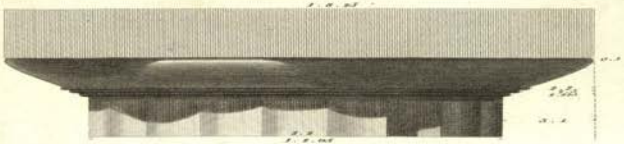

Fig.4

Fig.5

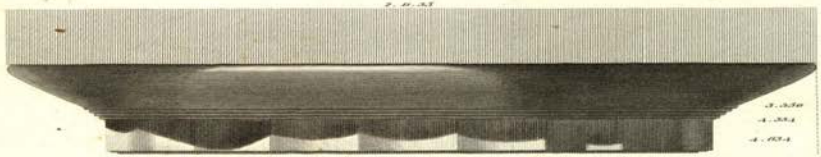

Fig.6

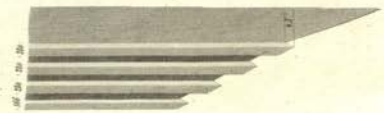

Fig.7

J.Davis. Sculp.

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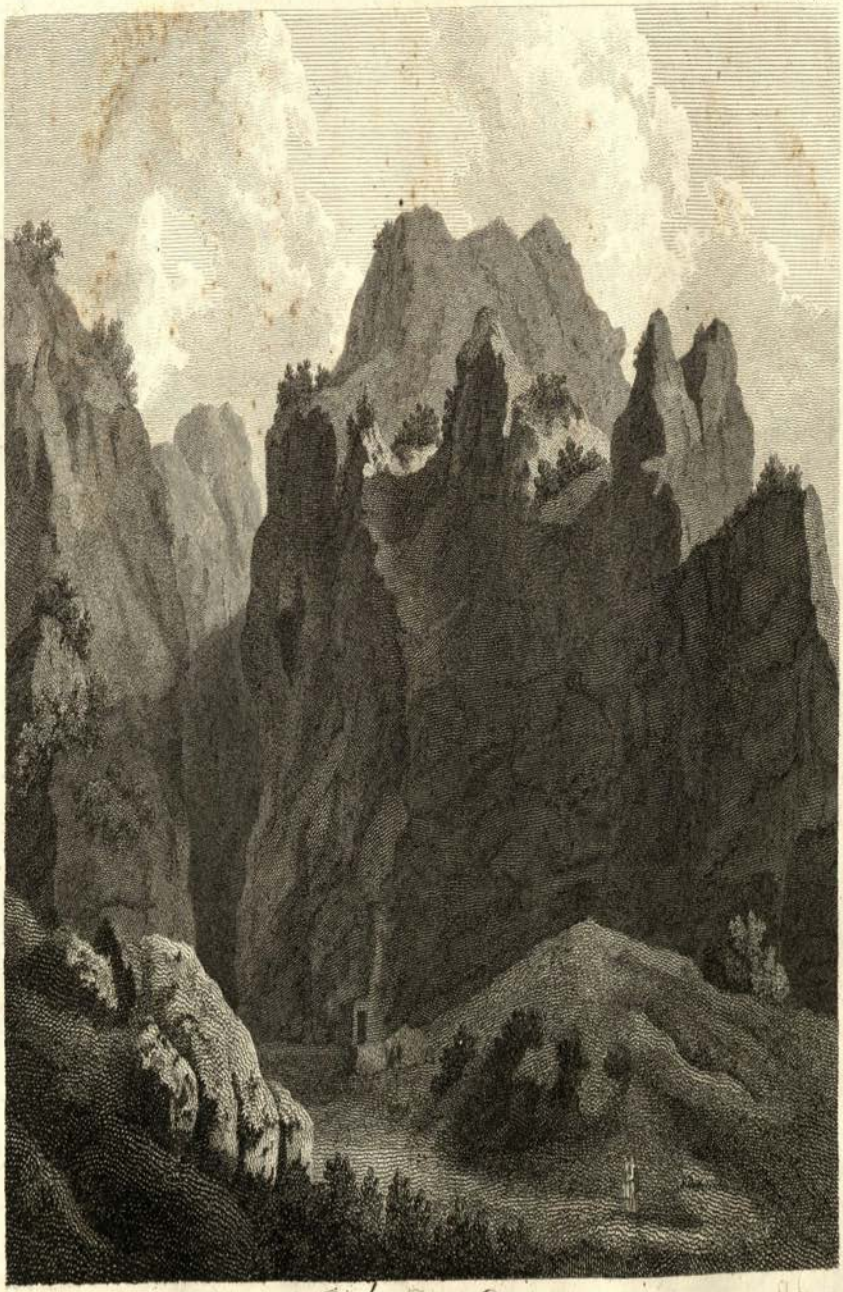

a

View of the Rock at Delphi

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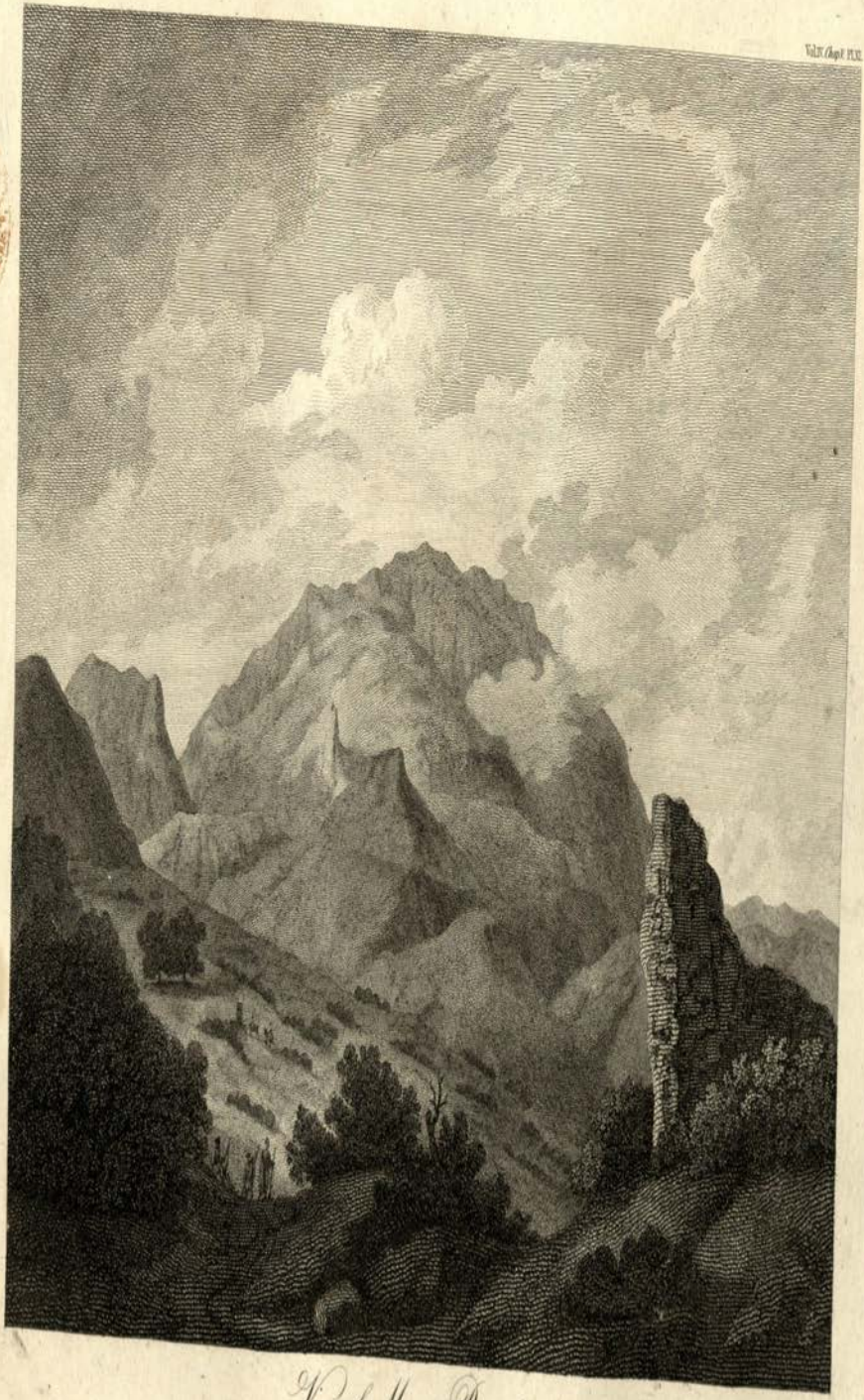

View of Mount Parnassus

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CHAPTER VI.

Fragments collected in the Greek Islands.

THE materials of this chapter were furniſhed by Stuart's ſketch books, which contained a great number of ſubjects and inſcriptions found in theſe iſlands; but it does not appear that he had prepared any part of them for publication, though it was doubtleſs his intention to have done ſo. His memoranda contain no deſcriptions or notice of them in any way,—a circumſtance which, the Editor truſts, will be his apology for the little account he has been able to give of them. It is however the leſs to be regretted, as it appears they were all of them picked up among fragments too detached and ſcattered to give any clue as to the manner in which they had been employed.

PLATE I.

Fragments in the Iſle of Delos.

Fig. 1. Plan.
Fig. 2. Front and
Fig. 3. Side elevations of two bulls' heads attached to the upper part of two columns.

PLATE II.

Fig. 1. Plan of a Triglyph ornamented with bulls heads: the middle ſemur is wider than the others, and the chamfer on the ſides is conſiderably leſs than half the channels.
Fig. 2. Front elevation with the bull's head.
Fig. 3. Side elevation.

Theſe fragments were found in the ſame heap of ruins, and probably belonged to the ſame edifice. Bulls heads and ſhoulders, ſomething like thoſe in plate 1, occur in the frieze of the Temple of the Sun at Balbeck (*Caſſas, Voyage en Syrie,* tom. 2, pl. 17.) Le Brun alſo mentions a kneeling camel on the top of a column at Perſepolis, but it is very doubtful if theſe columns ever ſupported any ſort of entablature. The tombs of the Kings at Perſepolis, (Le Brun, Tom. 2, No. 158 & 164,) exhibit the head of ſome animal in a kneeling poſture, placed back to back, at the top of the columns, and contributing to the ſupport of an architrave. Theſe are however only diſtant reſemblances; the poſition in both inſtances of the ſubject of these plates may be conſidered as unique; and I do not know that any author, ancient or modern, has noticed them.

The building was probably a Temple, but of what age, or to whom dedicated, the preſent ſtate of our knowledge affords no grounds of conjecture.

Fig. 4. An attempt to ſhew the effect of this ſingular ſtyle of Architecture; having no authority beyond the preceding ſubjects, I have not ventured to give a whole front of a Temple. Something of the ſort has been in the thoughts of M. Fauvel, and Mr. Hawkins, of Bignor-park, has a ſketch made with this view by that Artiſt.

Fig. 5. Suppoſed ſection of the complete order.

Fig. 6. Cornice of a building on the left-hand of the Temple of Apollo.

Fig. 7 & 8. Mouldings, probably of altars.

PLATE III.

Other Fragments of Delos.

Fig. 1 & 2 appear to be capitals of Pilaſters.

Fig. 3 & 4 are probably altars: they were found among the ruins of the Portico of Philip.

Fig. 5, 6, 7, & 8. Baſes of pilaſters or of antæ.

Fig. 9, 10, & 11. Other fragments of mouldings.

PLATE IV.

Fragments of the Iſle of Paros.

Fig. 1. Altar, with a horned head.

Fig. 2. Altar, with roſes.

Fig. 3. Doric Capital. The form, and eſpecially the manner of the neckings, indicate a date poſterior to the Portico of Philip, but anterior to that of the Agora at Athens.

Fig. 4. Mouldings.

Fig. 5. Architrave of a door. This is at once beautiful and ſingular in a high degree.

Fig. 6. Section of ditto.

Fig. 7. Moulding.

PLATE V.

Sculpture in the Quarries at Paros.

Beſides the principal figure of Silenus in this piece of ſculpture, there are perhaps a Cybele, an Atys, and three figures of hours or graces; the reſt ſeem to be the mere offspring of the Sculptor's imagination.

The reader will find a further account of this production page ix. of the preface. Tournefort, who obſerved it in his voyage to the Levant, gives the following deſcription of it:*—

* Tournefort, quarto, tom. i. p. 200.

"On nous mena à trois milles du château voir des anciennes carrieres, où il ne reſte que des tranchées couvertes de rejets et de recoupes auſſi fraiches que ſi on y avoit travaillé depuis peu: la mandragore et la faux dictame y naiſſent partout. Les plus anciennes carrieres du pays ſont à un mille au delà, au-deſſus du moulin du monaſtere de Saint Minas. Dans l'une de ces carrieres eſt un baſ-relief antique travaillé ſur le marbre même, qui naturellement dans cet endroit là eſt preſque taillé à plomb au fond d'une grande caverne qui ſert de bergerie, et d'où l'on tiroit apparemment ce beau marbre, à la faveur des lampes. Il eſt tres vraiſemblable que la montagne où eſt cette caverne, eſt le mont Marpeſe, dont Servius et Eſtienne le geographe ont fait mention.

"Ce baſ-relief a quatre pieds de long, et ſa plus grande hauteur eſt de deux pieds cinq pouces: le bas en eſt équarri: le haut eſt aſſez irregulier, parce-qu'il fallut s'accommoder à la figure du rocher. Quoique cet ouvrage ait été fort maltraité par le temps, il paroit pourtant que c'eſt une eſpece de bacchanale ou, ſi l'on veut, de nôce de village, à 29 figures d'une aſſez bon goût, mais d'une mauvaiſe compoſition. De vingt de ces figures qui ſont ſur la même ligne, les ſix plus grandes ont dix-ſept pouces de haut: ce ſont des nymphes qui danſent un branle: il y en a une autre aſſiſe ſur la gauche, qui ſemble ſe faire preſſer pour danſer. Parmi ces figures paroit la tête d'un ſatyre à longue barbe, qui rit de toute ſa force. A droite ſont placées douze figures plus petites, qui ſemblent n'etre accourues que pour voir la fête. Bacchus eſt aſſis tout au haut du baſ-relief avec des oreilles d'âne & une bedaine d'yvrogne; entouré de figures de differentes attitudes; mais d'un air tout à fait rejoui, ſur tout certain Satyre placé de front avec des oreilles et des cornes de bœuf. Les têtes de ce baſ-relief n'ont jamais été finies; c'eſt la caprice de quelque ſculpteur qui ſe divertiſſoit en faiſant charger ſon marbre, & qui écrivit au bas de ſon baſ relief,

ΑΔΑΜΑΣ
ΟΔΡΥΣΗΣ
ΝΥΜΦΑΙΣ

Adamas Odryſes a dreſſé ce monument aux filles du pays. Anciennement les dames l'appelloient des nymphes, comme nous l'apprend Diodore de Sicile, et Barthius demontre aſſez bien que ce nom étoit conſacré pour celles qui n'étoient pas mariées."

"The

"They carried us three miles from the caſtle to ſee ſome antient quarries, where there is nothing left but a few trenches all covered with broken bits and rubbiſh of the ſtone, as freſh as if they had been lately worked: mandrake and falſe dittany grow every where about them. The moſt antient quarries in the country are about a mile further, above the mill belonging to the monaſtery of St. Minas. In one of thoſe quarries is an antique baſſo-relievo, wrought upon the native rock itſelf, which in that place preſents naturally an almoſt perpendicular face at the bottom of a great cavern, now uſed for a ſheep fold, from whence it is probable they got this fine marble by the light of lamps. The mountain where this cavern ſtands is perhaps the Mount Marpeſus, mentioned by Servius, and Stephens the Geographer.

"This baſſo-relievo is four feet long, and its greateſt height is two feet five inches; the bottom of it is cut level; the top is irregular, becauſe the performer fitted it to the figure of the rock. Though this work has been very ill handled by time, it nevertheleſs appears to be a kind of Bacchanal, or if you will a country wedding, containing twenty-nine figures, tolerably well deſigned, but ill put together. Of twenty of theſe figures, which are upon a line, the ſix biggeſt are ſeventeen inches tall: they repreſent Nymphs dancing a ſort of brawl. There is another ſitting on the left-hand, that ſeems to draw back, though preſſed to dance. Among theſe figures appears the head of a Satyr, with a long beard, laughing violently.

"On the right are placed twelve ſmaller figures, which ſeem merely to repreſent ſpectators. Bacchus ſits quite at the top of the baſſo-relievo, with aſs's ears, and a huge round belly, ſurrounded with figures, in ſeveral attitudes; they all ſeem perfectly merry, eſpecially a Satyr that ſtands in the front, with ears and horns like a bull. The heads of this piece were never finiſhed. It appears to have been the whim of ſome carver, who diverted himſelf with ornamenting his marble, and who wrote at the bottom of his baſſo-relievo—

ΑΔΑΜΑΣ
ΟΔΡΥΣΗΣ
ΝΥΜΦΑΙΣ

"Adamas Odryſes reared this monument to the maidens of the country; who antiently were called nymphs, as Diodorus Siculus informs us; and Barthius proves pretty clearly, that this name was peculiarly appropriated to thoſe that were not married."

PLATE VI.

Fragments from various Places.

Fig. 1. Ionic entablature at Palæopolis in Andros. The ſwelled frieze, and indeed the whole ſtyle of the compoſition, prove it poſterior to the Auguſtan age.
Fig. 2. Baſe found at Scopelo.
Fig. 3. Side elevation of a Sarcophagus at Scopelo, which ſerves at preſent as a ciſtern, or rather as a watering trough.
Fig. 4. Part of the end of this Sarcophagus.
Fig. 5. Ornament at the angle.
Fig. 6. Section of the mouldings of the ſide.
Fig. 7. Section of the upper tablet at the angle.
Fig. 8. Section of the lower ditto above the claw.
Fig. 9 & 10. Section of the flutings.

PLATE V

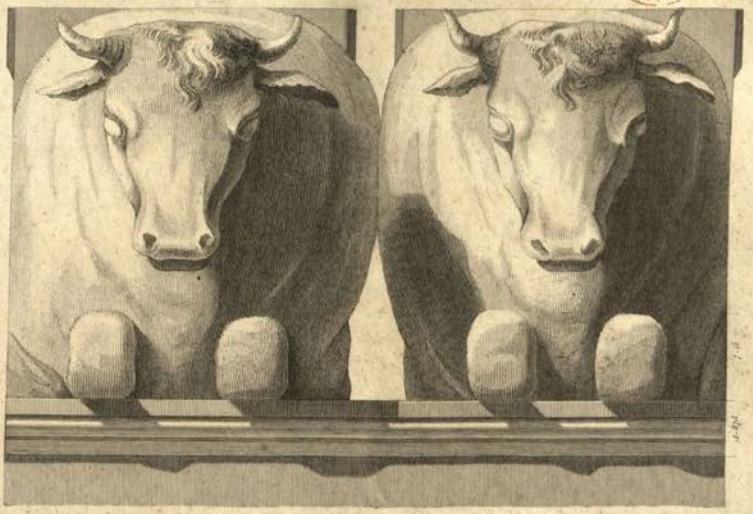
Dorotheus.—This, and another figure, repreſenting a prieſteſs of Iſis, are mentioned in the journal as having been found in Andros. No drawing of the other figure has been preſerved.

THE head-piece of this chapter repreſents a medal of Tanagra. One with the head of Germanicus is mentioned by Eckhel, but none of Tiberius has, I believe, been publiſhed. Tanagra was a city of Bœotia, and contained in its territory Delium, where was a celebrated Temple of Apollo. According to Herodotus, a gilt Statue of the God which had been taken away from this Temple, was reſtored by Dates, a Mede. The tripod of this medal commemorates the worſhip of Apollo.

The Tail-piece conſiſts of two inſcriptions, which are built up in the wall of a church at Paros. The object ſeems to be to commemorate two ſons of Sarpedon; but who they were, or why they were crowned, we have no information. The ſingular verb following the two nouns is occaſionally met with in Greek inſcriptions; probably becauſe the Senate and people were conſidered unitedly as forming one body.—*Lenoir Muſée des Monument François*, tome i. pl. 4, page 57; has given a ſimilar inſcription on an oblong tablet—

ΗΒΟΥΛΗ ΚΑΙΟΔΗΜΟC. ЄΑΙ
CΤЄΦΑΝΟΙЄ ΧΡΥCωCΤЄ. ΚωΝΙ
ΦΑΝω. ЄΥΡΥΘΜΟΝ. ЄΠΙΑC ЄΡ
ΤΥΧЄΟC. ΠΡΟΜЄΙΡωC. ΜΙΟΥ
ΒΙωCΑΝΤΑ.

The laſt letters of the four firſt lines have been added; rejecting theſe, the meaning, according to the French author, is "The Senate and people, crown with a golden crown Eurithmon, who has lived in ſuch a manner as to merit this happy deſtiny." The word on the French monument, it will be obſerved, is *προμειρως*; in Stuart's manuſcripts it is clearly *προμιρος*; but if an *epſilon*, it was certainly one of a circular form ϵ, this miſtake might eaſily happen: I do not know on what authority *Lenoir* has aſſigned to it this meaning. If we admit the interpretation, the tranſlation of the preſent inſcription will run thus—"The Senate and people crown with a golden crown Sarpedon, (or in the ſecond inſcription Ariſton) the ſon of Sarpedon, he having lived meritoriouſly."



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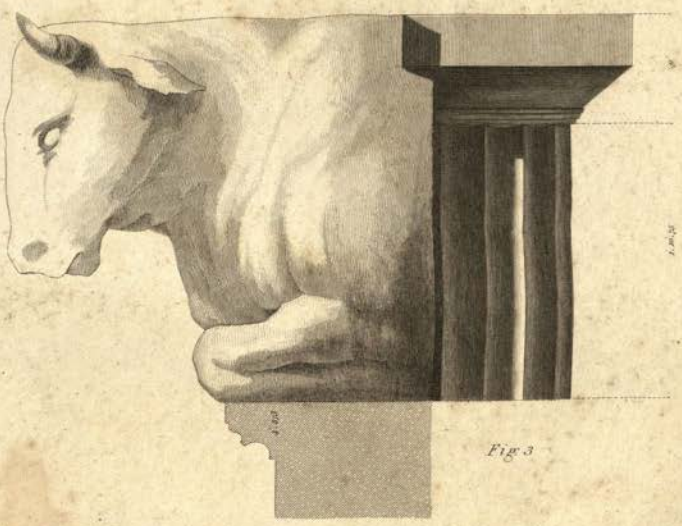

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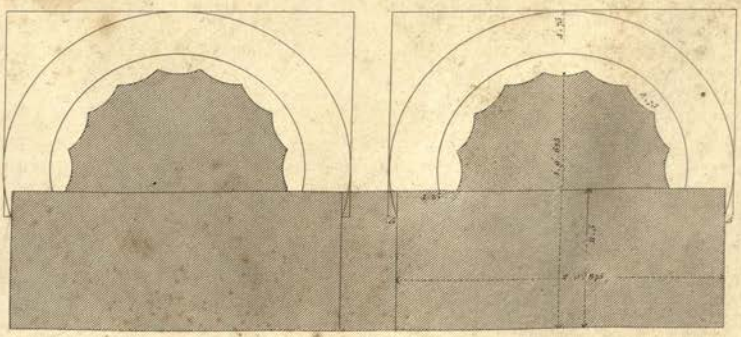

Fig. 1

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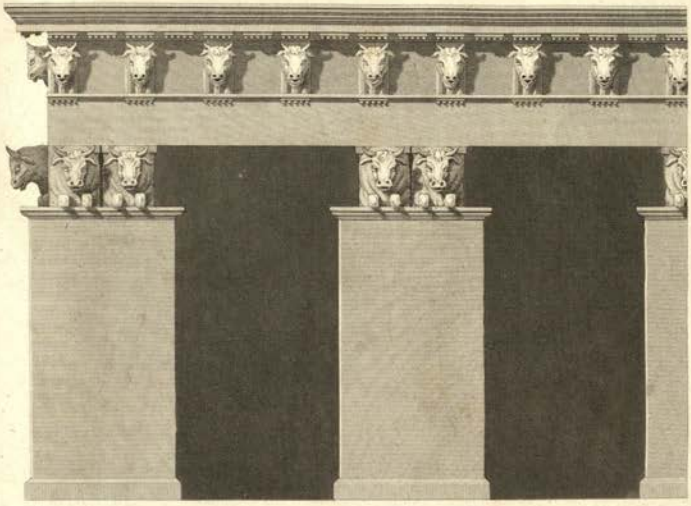
Fig. 2

Fig. 1

Fig. 3

Fig. 6



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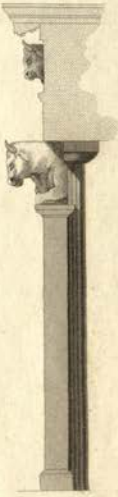
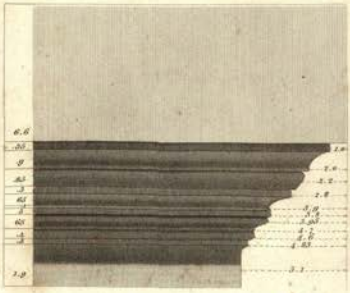


Fig. 5



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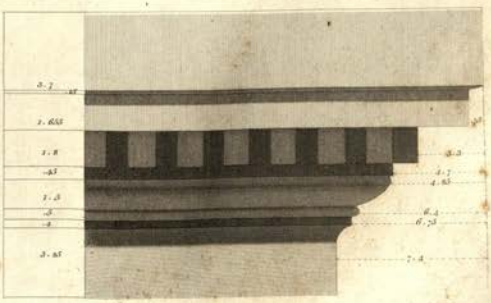


Fig. 8

Fig. 1

Fig. 2

Fig. 3

Fig. 6

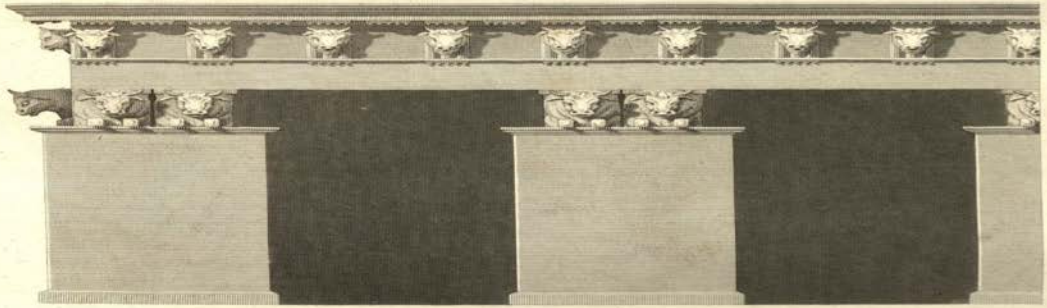
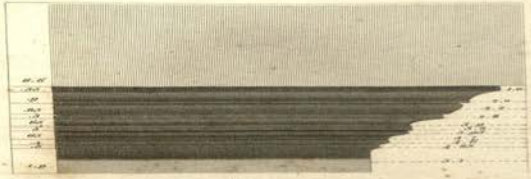


Fig. 4

Fig. 5



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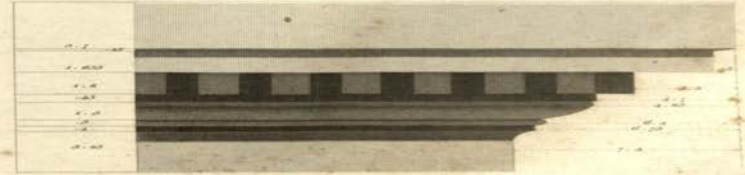

Fig. 8

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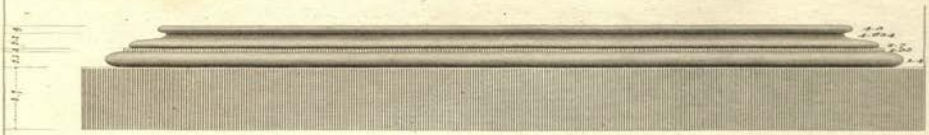

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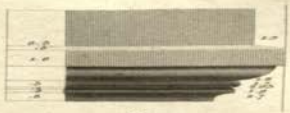

Fig. 9

Fig. 6

Fig. 3

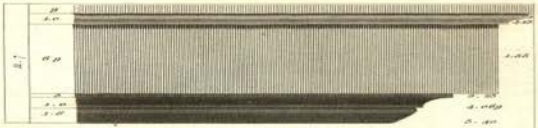

Fig. 10

Fig. 1

Fig. 7

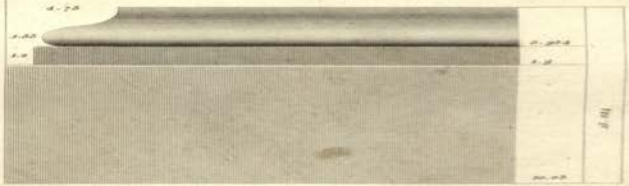

Fig. 8

Fig. 4

Fig. 2

Fig. 11

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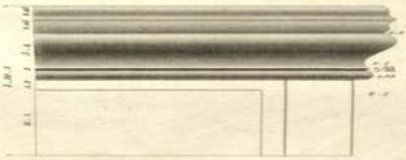
Fig.1

Fig.2

Fig.3



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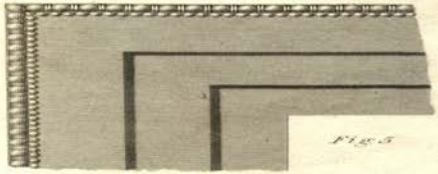

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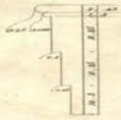

Fig.6

Fig.7

J.Mann Sculp.

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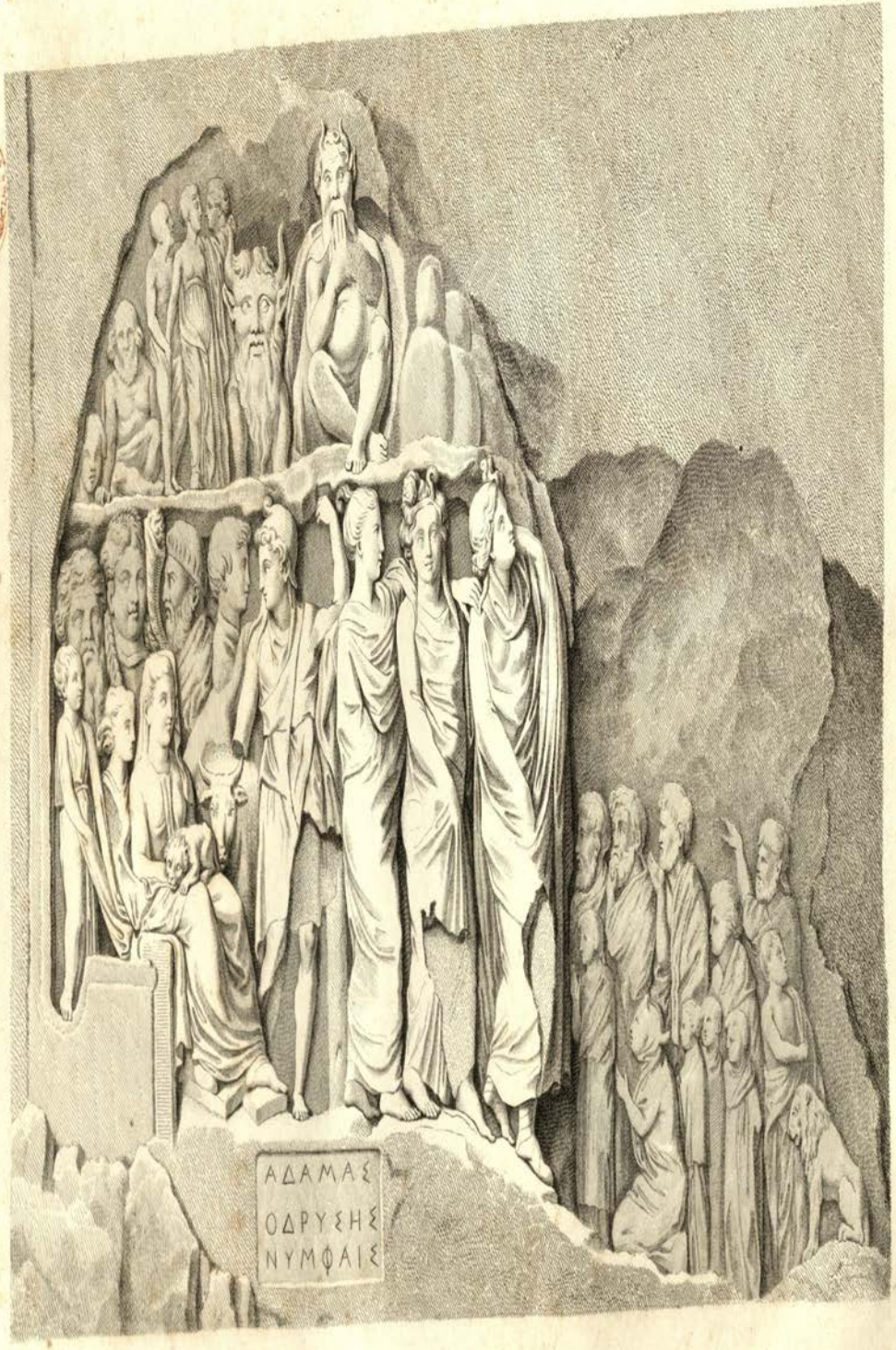

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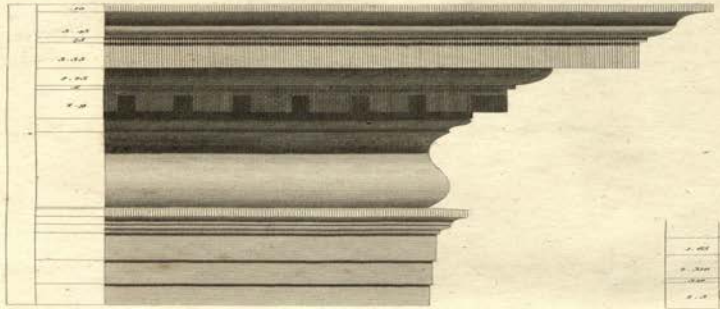

Fig. 1

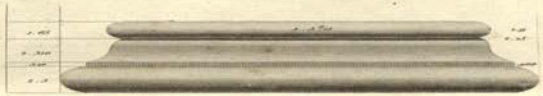

Fig. 2

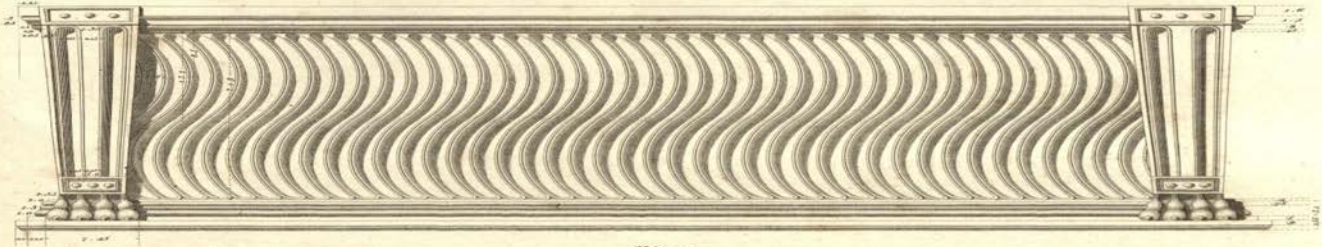

Fig. 3

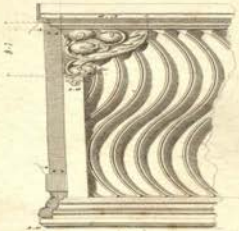

Fig. 4

Fig. 7

Fig. 8

Fig. 9

Fig. 10

Fig. 6

Fig. 5

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ΔΩΡΟ
ΘΕΟΣ
ΤΟ

OBSERVATIONS WITH CORRECTIONS

ON THE THREE FIRST VOLUMES OF

THE ANTIQUITIES OF ATHENS.

BY NICHOLAS REVETT.

Vol. I.—Preface, p. viii. l. 7, *after* 'my own conjectures,' *add*, jointly with thoſe of Mr. Revett.

View of Athens, p. x. l. 28, *for* 'theſe acorns,' *read*, the huſks of theſe acorns.

Doric Portico at Athens.

Chap. i. p. 2, l. 10. 'Extended on each ſide beyond the lateral walls,' &c. Mr. Revett examined the ſpot very attentively, and finding no traces of any walls beyond the lateral ones, marked them only with dotted lines in the plan. See plate 2, B. B.

However, this edifice having had no columns between the antæ, nor the entablature continued from one antæ to the other, as in the Temple on the Iliſſus, ſhews that it was neither a temple or portico, but a veſtibule, like that in front of the Stoa. It is apprehended that porticos had no lateral walls. See Ionian Antiquities, part i. chap. iii. p. 50, pl. 7, l. 12.

Chap. i. p. 4, pl. 2, ſee the foregoing remark.

Ionic Temple on the Iliſſus.

Chap. ii. p. 9, pl. 2, l. 2, *for* 'Pronaos, or Veſtibule,' *read*, Pronaos. It does not appear that the term veſtibule is applicable to any part of a Greek Temple.

Chap. ii. p. 9, pl. 2, l. 3. 'The Antæ of the Portico;' perhaps they would be ſtyled, with more propriety, the Antæ of the Pronaos, as they are ſituated in the front of the Pronaos, and terminate its lateral walls.

F. F. For 'Poſticus,' *read*, Poſticum. This Temple having properly ſpeaking no Poſticum, the word may here ſignify the back front. Vitruvius ſometimes makes uſe of it in this ſenſe, as he does of the Pronaos for the fore front.

Chap. ii. p. 9, pl. 3, l. 1, *for* 'Cymatium,' *read*, Sima.

Chap. ii. p. 9, pl. 4, 5. See the above remarks, pl. 2, l. 2, 3.

Chap. ii. p. 9, pl. 6, l. 1, *for* 'Cymatium,' *read*, Sima.

The Choragic Monument of Lyſicrates.

Chap. iv. The true diameter of the columns is one foot one inch and two tenths (as has ſince been proved) which making their height more than ten diameters and a half, it was ſuſpected that the meaſurement was entered wrong, and that it ſhould have been one foot two inches and one tenth, or one foot two inches, which was ſubſtituted in place of the true meaſure, as may be ſeen in pl. 5.

Chap. iv. p. 29, l. 6, *for* 'Cymatium,' *read*, Sima.

The Stoa or Portico.

Chap. v. p. 37, l. 21, *for* portal or portico, which often occurs hereafter, *read*, veſtibule.

Chap. v. p. 39, l. 2, for about ſix feet, read, ſix feet ſix inches and $\frac{85}{100}$.

VOL. II.

Explanation of the View and Plan of the Acropolis.

Page 4. E 2, and page 6, D. *for* 'Temple of Victory Apteros,' *read*, edifice painted by Polygnotus.

The Temple of Minerva.

Chap. i. p. 6, l. 33, *for* 'ſpecies,' *read*, aſpect.

Chap. i. p. 9, pl. 2, l. 2, 'may help to explain an obſcure paſſage in Vitruvius,' &c. The paſſage is undoubtedly not only obſcure, but defective, which the following obſervations may tend to explain and correct, though in a manner differently from that propoſed in the text. The paſſage in De Laet's Edition is as follows:—"Item generibus aliis conſtituuntur ædes, ex iisdem ſymmetriis ordinatæ et alio genere diſpoſitiones habentes, uti eſt Caſtoris in Circo Flaminio et interduos lucos Vejovis. Item argutius Nemori Dianæ columnis adjectis dextra ac ſiniſtra ad humeros pronai. Hoc autem genere primo facta ædes, uti eſt Caſtoris in Circo, Athenis in arce Minervæ, in Attica, Sunio, Palladis."

Vitruvius, after having given the Temples of Caſtor in the Circus and of Vejovis as examples of the deviations from the uſual manner of conſtructing Temples, goes on, and ſays—"*Item argutius Nemori Dianæ columnis adjectis dextra ac ſiniſtra ad humeros pronai*," which indicates a different kind or diſpoſition from that of Caſtor, as appears more fully from the ſentence immediately following:—"*Hoc autem genere primo facta ædes, uti eſt Caſtoris in Circo, Athenis in arce Minervæ, in Attica, Sunio, Palladis.*" Which clearly points out, that the Temple of Minerva is compared ſolely to that of Caſtor, and not as has been ſuppoſed to that of Diana, the latter being evidently of a diſpoſition different from the former. In order to confirm the truth of this aſſertion, it may not be amiſs to examine the diſpoſitions of the Temples of Minerva and Pallas. In the former, the two additional columns occupying the

the uſual ſite of the Antæ, form of themſelves the ſhoulders of the Pronaos, therefore cannot be ſaid to be added to them; whereas, in the latter, the front of the Pronaos, with the Antæ, like that of Theſeus, ranges on the right and left on a line with the columns in the flanks of the Peripteros, and the Entablature of the Pronaos is extended beyond the antæ to thoſe columns, by which means being connected with the antæ, they may be ſaid with propriety to be added on the right and left to the ſhoulders of the Pronaos, forming the diſpoſition of the Portico more ingeniously or regularly than that of the Minerva, in which the order of the Pronaos has no connection with that of the Peripteros. The following is offered as a reſtoration of this paſſage:—"*Item argutius nemori Dianæ columnis adjectis dextra ac ſiniſtra, ad humeros Pronai, Hoc Autem genere primo facta ædes, uti eſt Caſtoris in Circo, Athenis in Arce Minervæ* (ultimo autem, uti eſt Nemori Dianæ) *in Attica Sunio Palladis*, or (Hoc autem genere ultimo facta ædes, uti eſt Nemori Dianæ.)"

The latter part of this paſſage as quoted in note *(f)*. (ſee chap. i. p. 9,) differs, as obſerved before, from the edition of De Laet, and the ſenſe of it is greatly obſcured. *Prima* is uſed inſtead of *Primo*, and the *et* before *Attica* is added, which joined the Minerva and Pallas together as the ſame example, notwithſtanding their different diſpoſitions.

The following is an attempt to aſcertain the number of columns in the Dipteros of the Temple of Diana at Epheſus, and to correct a paſſage in Pliny.

Vitruvius informs us, that the materials of the Temple were of marble, the order Ionic, and the aſpect the Dipteros. In treating of this aſpect, he ſays, it is an octaſtyle (defining it by the leaſt number of columns it contains in front, as he does the Peripteros, ſtyling it an hexaſtyle;) then he goes on, and ſays, but it has a double range of columns round the cell, like the Temple of Quirinus of the Doric order, and that of Diana at Epheſus of the Ionic, without interfering (as is conceived) with the number of columns theſe Temples had in front, giving them only as examples of the double range. For further intelligence recourſe muſt be had to Pliny, who informs us, that the Temple was 425 feet in length, 220 feet in breadth, the columns 127 in number, and 60 feet high. From theſe dimenſions, ſo very extenſive, the Temple appears to have been a dodecaſtyle, which it will be endeavoured to prove, by obſerving, that if 7 feet be taken for the diameter of the columns, they will be 8 diameters and four ſevenths in height, which is about the mean proportion given to columns of this order; and if 12 feet be given to their intercolumniations, allowing 4 feet more to that in the centre of each front (which is agreeable to the doctrine of Vitruvius) they will amount altogether to 220 feet. And if 23 columns, counting the angular ones, be given to the length of the Temple, (as, according to Vitruvius, there ſhould be one leſs than double the number in front) they, with their intercolumniations, will amount to 425 feet, the length and breadth of the Temple according to Pliny. In this diſpoſition of the columns, the pieces of the architrave from centre to centre of the columns will be 19 feet in length, and that in the centre of each front 23 feet. Thoſe of the Jupiter Olympius are 1 foot leſs.

In regard to the 127 columns, the text of Pliny is certainly corrupt, as they could not conſiſt of an odd number; but probably it might be 132; for the numerals in ancient MSS. being uſually expreſſed in capitals, as CXXXII: if the last X happened to be badly formed, as thus V, it might eaſily be miſtaken for a V, which, ſupplying the place of the X, will produce CXXVII.

In proof of the truth of this aſſertion, if the dipteros of a dodecaſtyle, with twenty-three columns in length, have three ranges to the portico of the principal front, as in the Temple of Jupiter Olympius at Athens, the number of columns will amount exactly to 132. If ſo great a number of columns as twelve in front be objected to as improbable, it may be anſwered the Temple of the Sun at Rome afforded a like example. No fragments of ornamental architecture were diſcovered that anſwered to the magnitude of the members of this ſuperb edifice; but the ſite of its peribolus or enclo-

ſure,

ſure, is very conſpicuous, though it has not been noticed by travellers. It is on the north ſide of the Stadium, parallel with it, and extends itſelf near the length of it, leaving a hollow way between them about forty feet wide, and ſeven or eight feet deep. On the ſide next the Stadium, it joins the foot of Mount Prion, and the ground deſcending at each end gradually into the plain; it is elevated on that ſide upon arches, upwards of thirty feet high, ſupporting the ſurface above, which is level, and at least upwards of 700 feet in length, with a proportional breadth, commanding a view of the port and river to the ſea.

Chapter i. p. 10, pl. 2, l. 12, D. D. 'The cell,' &c. according to the meaſurements of this edifice, the cell will admit of no more than ten columns in a range; and the pavement on which they were placed, not being returned at the end next the pronaos, there were no intermediate columns at that end, to anſwer thoſe at the oppoſite end, next the *opiſthodomus*; conſequently, the number could be no more than that given by Wheler, which was twenty-two, in place of twenty-ſix, inſerted in the plan.

This diſcovery was owing to an immenſe heap of the ruins having ſince been removed, which concealed that part of the pavement from our reſearches. The whole of theſe materials, to our great regret, were promiſcuouſly conſumed in the furnace, with their ornaments of ſculpture and architecture, for the purpoſe of making lime to patch up the ruinous walls of the Acropolis, built in the barbarous ages, chiefly with the ſpoils from other buildings, very little of the ancient walls remaining.

Chap. i. p. 10, pl. 3, l. 3, *for* 'triangular,' *read*, quadrangular. *For*, 'which are not repeated,' &c. *read*, which are repeated ſomeway on the ſides, but not all along, or, &c. L. 7, *for*, 'and that only has,' *read*, that only and a portion of the ſides, have.

Chap. i. p. 11, pl. 6, *for* 'the capital,' &c. *read*, Fig. 1. The capital and the entablature of the columns in the portico.

Fig. 2. The ſection of the frieze and cornice.

Fig. 3. The ſoffit of the corona.

Fig. 4. The plan of the columns with their flutings.

The Temples of Erechtheus, Minerva Polias, and Pandroſus.

Chap. 2, p. 19, pl. 1, 'A view,' &c. The following is a deſcription of a view taken by Mr. Stuart. See introduction. page 4.

Chap. ii. p. 20, pl. 6, *after* 'plan reverſed,' *add*, flank and ſections of the capital, with the contour of the volutes.

Chap. ii. p. 21, pl. 11, l. 1, 2, *for* 'columns,' *read*, half columns.

Chap. ii. p. 21, pl. 12, *read* as in plate 6.

The Theatre of Bacchus.

Chap. iii. p. 24, pl. 1, l. 13, a receſs or little grotto, &c.

This receſs is nothing more than a niche marked A, in plate 2, companion to the other two; the ſides are defaced, and the back broke through to the naked rock behind it, which has occaſioned this miſtake. Theſe niches occupied the ſite of the Periſtyle, at the back of the ſeats.

Chap.

Chap. iii. p. 24, pl. 2, l. 7, *for* ' the ſide of the ſquare *(e. f.)*' *read (f. g.)* likewiſe the circles drawn towards the right and left from the centre *(a)* determine the length of the ſcene, at the interſection of their circumference with the line *(f. g.)*

Choragic Monument of Thraſyllus.

Chap. iv. p. 29, l. 2, a cavern or grotto, &c. Query, May not this be the grotto, in which was placed a tripod decorated with the ſtory of Apollo and Diana, no traces of a grotto appearing over the Theatre of Bacchus? A miſtake like this from the vicinity of the Odeum to the Theatre of Bacchus, might happen eaſily to a ſtranger or traveller like Pauſanias. See plan of the Acropolis, p. 7, H. K. Chap. iv. p. 33, pl. 4, for the capital, &c. read, the angular Pilaſter, with its capitals, entablature, and a ſection through the ſame.

The Propyléa.

Chap. v. p. 39, l. 4, ' on the right of the Propyléa was the Temple of Victory without wings,' &c. This Temple is ſaid to have been erected on the brink of the precipice from which Ægeus threw himſelf, but in the ſituation referred to in the text, denoted by B, in pl. 2, the rock faces the weſt, and the view from the ſite of the edifice is inland, with a confined proſpect of the ſea on the left, and the precipice is low. On the contrary, the ſite of the little Temple, marked D, in pl. 2, being upon an angle of the ancient walls, facing both the weſt and ſouth, affords a full proſpect of the ſea, with the ports of the Phalerus and Munychia; likewiſe the ſurface of the rock being ſomewhat higher, and the ground being much lower on the outſide of the walls, the height of the precipice is greatly increaſed. From the above ſtatement it is reaſonable to ſuppoſe, that this was the ſpot where the above tranſaction took place, and moſt likely the ſite of the Temple of Victory without wings, and not that of Aglauros, as will more clearly appear from the following obſervations.

Chap. v. p. 39, l. 24, ' the ancient entrance,' &c. The ancient approach to the Acropolis was between the piers of the equeſtrian ſtatues; and Pauſanias, in approaching the Propyléa, had likewiſe the little Temple on his right-hand, and the edifice, ſaid in the text to be the Temple of Victory without wings on his left, (ſee pl. 2); but it ſeems more natural for a perſon to notice the objects on his right and left as he goes on, than on the right and left of an object before him.

Chap. v. p. 39, l. 32, ' it was not within the ancient walls.' The ſite of this Temple is in the front of the Propyléa, oppoſite to the right-hand wing, and upon an angle of the ancient walls (as obſerved before), which appears to have been part of the outworks to the Propyléa; conſequently, it does not anſwer to the ſituation of that of Aglauros, which, we are informed by Herodotus and Pauſanias, was behind the Propyléa, near the Prytaneum, and this was ſituated without the Acropolis. It is likewiſe probable, that the edifice in queſtion was not a Temple, it having a window on each ſide the door, contrary to the cuſtom of the Greeks, no example of windows having ever been obſerved in their Temples. The wing oppoſite this edifice, ſuppoſed to have been decorated with the paintings of Polygnotus, has the veſtibule deeper, the room narrower, and the wall that ſeparates them has no door, but is continued nearly to the oppoſite ſide, terminating with an antæ, which leaves the ſpace of an intercolumniation for entrance into the room; likewiſe, the naked rock advances ſome way into the back part of the room, higher than the pavement of the veſtibule, and upon a level with the ſite of the little Temple; from which it is probable that the room contained a flight of ſteps, occupying the ſite of the door, and was a lobby or thoroughfare to the Temple, openly expoſed to accident and injury, and not likely to have been the edifice painted by Polygnotus.

The fact is, that the paſſage in Pauſanias, upon which the authority of the matter in queſtion is founded, will admit of two conſtructions; either the right and left of the object, or the right and left-hand of it, which, for want of attending to the circumſtances above related, has, in all appearance, produced this error. Meurſius, more fortunately conceived this paſſage in the laſt ſenſe, as did Wheler and Spon.

Chap. v. p. 40, pl. 1, l. 2, *for* 'Aglauros,' *read* Victory Apteros.

Line 3, *for* 'Victory Apteros,' *read*, edifice painted by Polygnotus.

Line 4, *for* 'the building which was decorated with the paintings of Polygnotus,' *read*, the lobby or thoroughfare to the Temple of Victory Apteros.

Chap. v. pl. 2, p. 41, l. 1, *for* 'Aglauros,' *read*, Victory Apteros. As often as theſe objects occur, read, as corrected above.

Chap. v. p. 42, pl. 9, *after* 'the entablature, of the edifice painted by Polygnotus,' *add*, with the lower part of the antæ, and the uppermoſt ſtep.

It ſhould be obſerved that by an error of the Engraver, eaſily accounted for, the poſitions of the figures in the Pediment of the Parthenon, Plate 3, have been reverſed: i. e. thoſe on the left hand of Jupiter ſhould be on his right, and thoſe on his right ſhould be on his left hand, according to the deſcription, page 2.

VOL. III.

Monument of Philopappus.

Chap. v. muſt be ſupplied, p. 35, l. 15, for AILLECTVS, read AILECTVS.

See the elevation of the front, pl. 3, in which every letter of the inſcription is placed as in the original.

Chap. v. pl. 9, inſert the letter A under the figure on the right-hand, and B under that on the left.

Incantada.

Chap ix. p. 55, pl. 11, read Bacchante, only.

ERRATA *of this Volume.*

Preface,	p. iv.	l. 14 & 15.	*for* Rivett	*read* Revett
	v.	l. 5.	*for* Malteza	*read* Malteſe
		9.	*for* throughout. The	*read* throughout; the
		10.	*for* Style: it	*read* Style. It
	xiv.	25.	*for* Iſticea	*read* Iſtiæa
		27.	*for* Heſticea	*read* Heſtiæa
	xviii.	1.	*for* was the following memorandum,	*read* were the following memoranda
		5.	*for* Melampſi	*read* Melampus
	xix.	23.	after Cheronea inſert .	
Antiq. of Pola,	p. 6.	l. 36.	*for* fides	*read* ſide
Sculpture of the Parthenon,	p. 20.	l. 2. from the bottom—	*for* L'ecriture qui exiſte ſur l'original eſt deſſinée,	*read* L'ecriture qui exiſte ſur l'original, deſſinée, &c.
Chap. vi.	p. 36.	add to the deſcription of the Tail-piece		

The expreſſion προμοιρος βιωσαντα occurs in one inſcription in *Gori Inſcr. Ant. in Etruriæ urbibus extantes, p.* 45—alſo in two in *Fabretti Sylloge inſcriptionum* (there quoted from Spon) *p.* 193.—It appears to be idiomatic for having died prematurely.

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